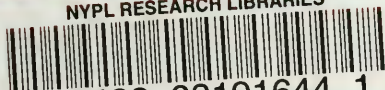


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Reynolds  
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# SOUVENIR GUIDE TO WASHINGTON



EIGHTH INTERNAT-  
IONAL CONGRESS OF  
APPLIED CHEMISTRY

WASHINGTON

SEPTEMBER 1912





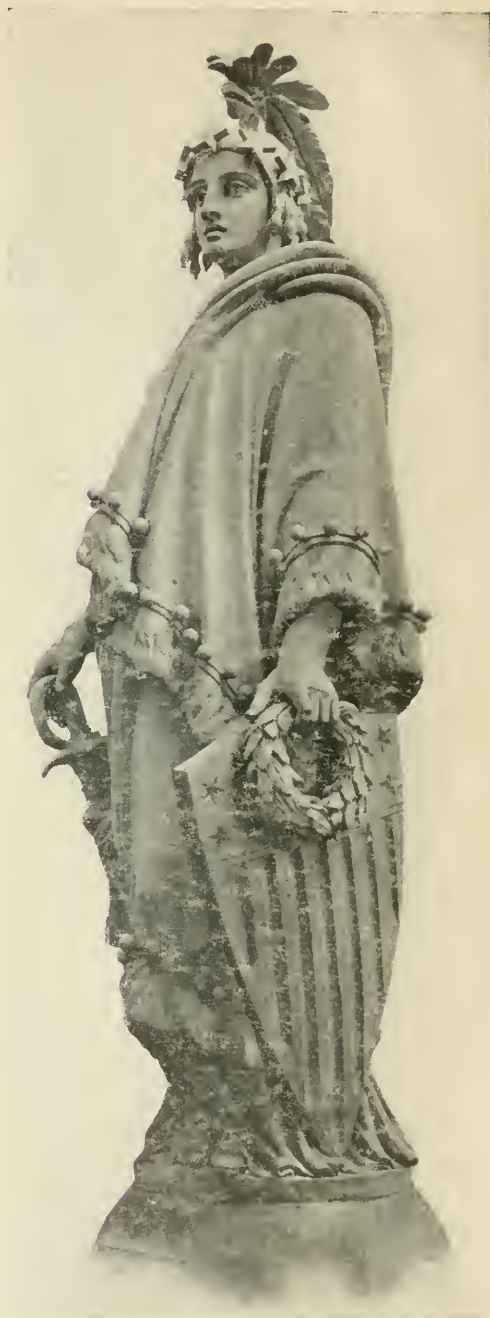
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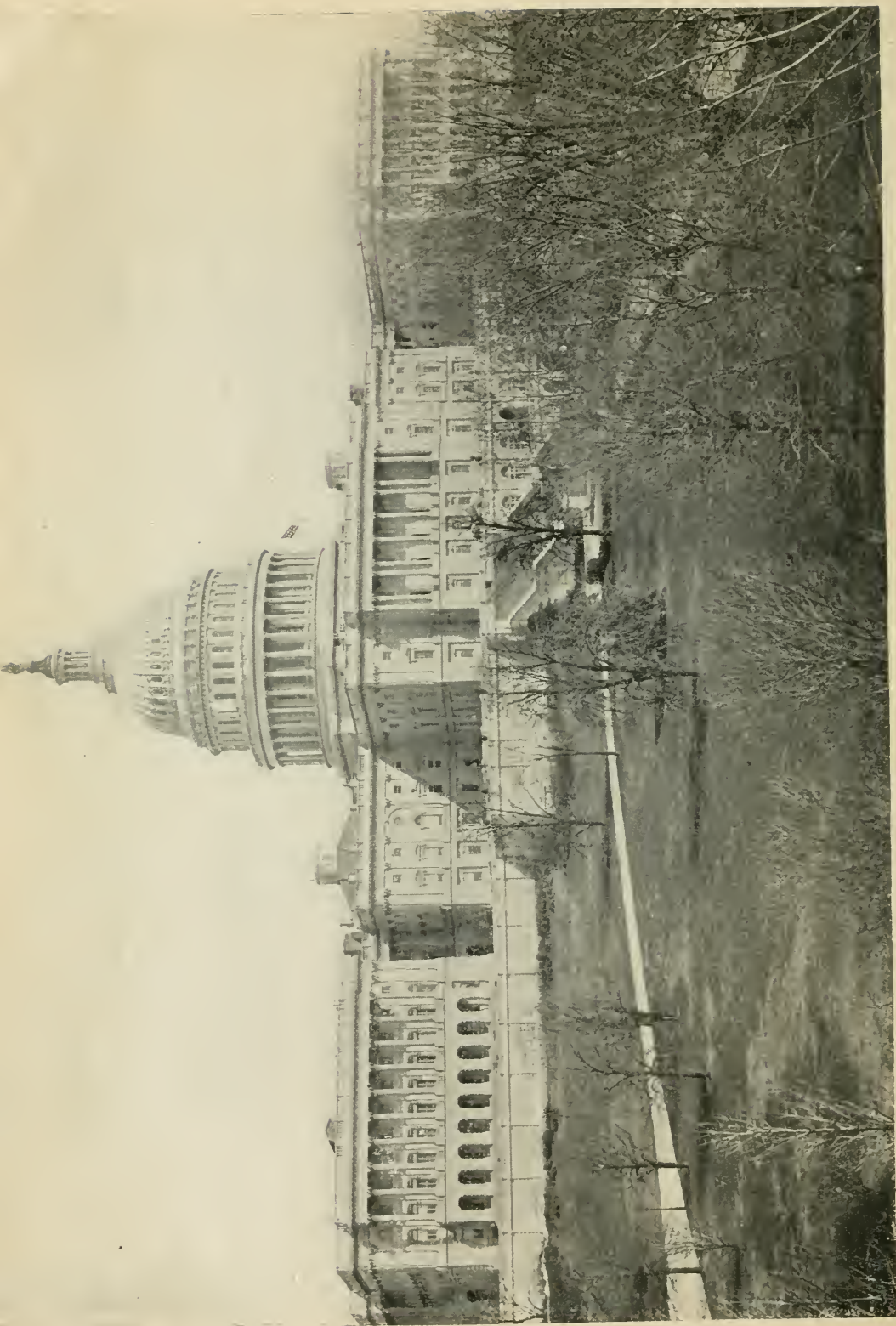
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THE CAPITOL—WEST FRONT.



# WASHINGTON

## THE NATION'S CAPITAL

By CHARLES B. REYNOLDS



THE CAPITOL IN 1840.

WITH 200 ILLUSTRATIONS

THE FOSTER & REYNOLDS COMPANY  
NEW YORK

1912



THE WHITE HOUSE—SOUTH.

## THIS BOOK

Is a complete and practical Handbook of Washington. It gives information that will add to one's convenience and pleasure here, and will enable the visitor to see Washington understandingly and to the very best advantage.

Make use of the full Index on third page beyond.

The Time Table on page 1 gives the hours to visit the public buildings. It will help plan the day's program.

There is a Ready Reference Map on pages viii-ix; with a large folded map in the back, which is the most accurate, complete and beautiful map of Washington ever made.

More than 200 illustrations give an admirable series of views of all the objects of interest. Every care has been taken to make the book a delight to the eye; and the prose and the pictures will prove pleasant reminders of one's visit to Washington.

NOTE—The text and illustrations are copyrighted throughout. All persons are warned against infringement or dealing in any infringements.

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WHITE HOUSE PORTICO.

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# READY REFERENCE GUIDE.

For Ready Reference Map of Washington see pages viii-ix. It gives all chief points of interest. See also large folded map.

## UNION RAILWAY STATION.

All trains arrive at and depart from the Union Station, Massachusetts avenue and 1st street, N. E.

Most street car lines give transfers direct to the Station.

**Washington-Virginia Railway Station** (Arlington, Alexandria, Mt. Vernon)—Pennsylvania avenue and 12th street.

**Falls Church Div. of the W.-V. Ry. Station**—Aqueduct Bridge via Georgetown; also Pennsylvania avenue and 12th street, opposite Post-Office.

**Washington & Old Dominion R. R.**—36th and M Sts., N. W.

**Washington, Baltimore & Annapolis Electric Ry.**—New York avenue and 15th street.

**TELEGRAPH OFFICES.**—**Western Union**—F and 14th St. **Postal**—Pennsylvania avenue near 14th street. In railroad stations. **Telegraph Office in the Capitol**—Corridor between Statuary Hall and the Hall of Representatives.

**STEAMBOATS** leave from the wharf at the foot of 7th street; reached by 7th street line of cars, transfer from Pennsylvania avenue.

*Norfolk & Washington Steamboat Co.*—Steamer daily for Alexandria, Fortress Monroe, Norfolk, Portsmouth, connecting at Old Point with *Old Dominion Steamship Co.* boats for New York.

*Baltimore Steamer.*—See advertisement.

**POST-OFFICE.**—The City Post-Office is on Pennsylvania avenue at 11th street. Money order division open from 9 A. M. to 5 P. M. Registry division open from 8.30 A. M. to 6 P. M. General delivery window never closed.

**BUREAUS.**—*American Republics*—17th and B street, S.W. *Education*—G and 8th streets. *Ethnology*—1335 F street. *Indian Affairs*—930 F street. *Labor*—New York avenue and 15th street. *Weather*—24th and M streets, via Pennsylvania avenue cars.

## WASHINGTON HOTELS, WITH RATES:

For fuller particulars of the hotels, restaurants and private boarding houses named in full faced type see advertising pages, or ask Mr. Foster at the Standard Guide Information Office. \*AMERICAN PLAN. †EUROPEAN PLAN. Rates quoted are lowest.

- + Altoona, 13th bet. Pa. Av. and F. (\$1.)
- \*+ Ardmore, 516 13th, \$1.50 to \$2.50 (+\$1)
- \* Buckingham, 15th, bet. I and K, \$2.50
- Cutler, 1005 13th St., N. W.
- \*+ Ebbitt, 14th & F. (\*\$3), (+\$1.50).
- \*+ Gordon, 16th and I.
- \* Hamilton, 14th and K, \$2.50 up.
- \*+ Lincoln, 10th and H St., \$2 (+\$1)
- \*+ Metropolitan, 613 Pa. Av., \$2.50 (+\$1).
- \*+ National, Pa. Av. and 6th, \$2.50 up (+\$1)

- + Powhatan, Pa. Av., 18th and H, \$1.50.
- + St. James, Pa. Av. and 6th, \$1 up
- + Shoreham, 15th and H, \$5 up (+\$2 up)
- Mrs. Trabue (board) 1645 K.

### Restaurants—

- Café Republique, 15th and F.
- Crown Lunch Room, 510 11th St., N.W.
- Philadelphia Oyster House, 513 11th St., N.W.
- Tea Cup Inn, 723 15th, and 1623 H.
- \* Bancroft, 18th and H.
- \* Cairo, Q, bet. 16th and 17th.
- \* Cochran, 14th and K.
- † Columbia, Pennsylvania Av. and 14th.
- \*† Congress Hall, N. J. Ave. and C St. S.E.
- Continental, North Capitol and E.
- \* Dewey, 14th & L.
- \*+ Driscoll, 1st and B Sts., N.W.
- \* Everett, H and 18th.
- † Fredonia, 1312 H.
- George Washington, 15th and N. Y. Ave.
- \* Grafton, Conn. Av. and DeSales,
- † Harris, Mass. Av. and North Capitol (\$1)
- \* Howard, Pa. Ave. & 6th.
- \* Johnson, 13th and E.
- \*† La Normandie, 15th and I.
- \*† Lincoln, H and 10th.
- Portland, 14th and Vermont Av.
- † Raleigh, Pa. Av. and 12th.
- \*† Richmond, 17th and H.
- Stratford, Sheridan Ave. and 14th.
- Varnum, N. J. Ave. and C, S.E.
- \*† Vendome, Pa. Av. and 3d.
- † New Willard's, Pa. Av. and 14th.
- Winton

# STANDARD GUIDE TIME-TABLE.

Schedule of the hours in which public buildings are open to visitors.

Unless otherwise noted, all are open daily except Sundays and public holidays.

\* Those marked with a star are open holidays.

A. M.	P. M.		LOCATION.
9	to 4:30	<b>Agricultural Department,</b>	Mall, 12th and 14th sts. S. W.
All day.		<b>Arlington Cemetery,</b>	Arlington, Va.
		Open also Sundays and holidays. (See F. C. Division of the W. A. & Mt. V. Ry. schedules in adv. pages. Time and walking may be saved by employing the wagonettes at the cemetery.)	
9	to 4:30	<b>Army Medical Museum,</b>	7th and B streets S. W.
8	to 5	<b>Botanical Garden,</b>	Pennsylvania ave. and 1st st.
9:30 to 2:30		<b>Bureau American Republics,</b>	17th and B streets.
9	to 3	<b>Bureau of Engraving,</b>	14th and B streets S. W.
		But visitors are not conducted between 11:45 and 12:30.	
9	to 4:30	<b>Capitol,</b>	Capitol Hill.
		Open after 4:30 if Congress is in session and until one-half hour after adjournment; also during a night session. The flag flies over each house while it is in session, and if at night the dome is lighted.	
9:30 to 4		<b>Corcoran Gallery,</b>	N. Y. ave. and 17th street.
		Open week days Sept. 1st to July 1st as follows: Monday, 12 noon to 4 P. M. Tuesday, Wednesday, Thursday, Friday and Saturday, 9 to 4. Open Sundays, Oct. 1st to July 1st, 1:30 to 4:30 P. M. Closed Xmas. Open on other public holidays, 10 to 2. Closed every summer from July 1st to September 1st. Admission free on holidays, Tuesdays, Thursdays, Saturdays and Sundays. 25 cents Mondays, Wednesdays and Fridays.	
9	to 2	<b>Dead-Letter Museum,</b>	Penn. ave and 11th street.
9	to 4:30	<b>Fish Commission,</b>	6th and B streets S. W.
9 and 2:30		<b>Government Printing Office,</b>	North Capitol and H streets.
		Visitors are conducted at these hours.	
10	to 4	<b>Key Mansion,*</b>	3518 M St., Georgetown.
9	to 10	<b>Library of Congress,*</b>	Capitol Hill.
		Reading room hours, 9 to 10. On Saturday in summer building open 9 to 1; reading room, 9 to 1. Library and reading room open Sundays and holidays, 2 to 10. This schedule is subject to change in summer months.	
All day.		<b>Lincoln Museum,</b>	No. 516 10th street.
All day.		<b>Marine Barracks,</b>	8th and G streets S. E.
11	to 3	<b>Continental Hall,</b>	17th street.
11	to 4	<b>Mount Vernon.*</b>	See page 142.
		Steamboat leaves 7th and M sts. Mt. Vernon trains leave 12th street and Pennsylvania avenue. See adv. pages.	
9	to 4:30	<b>National Museum,*</b>	Smithsonian grounds.
9	to 2	<b>Navy Department,</b>	Penn. ave. and 17th street.
9	to sunset.	<b>Navy Yard,</b>	Foot 8th street S. E.
9	to 4	<b>Pension Bureau,</b>	F and 4th streets.
9	to 2	<b>Post-Office Department,</b>	Penn. ave. and 11th street.
9	to 4:30	<b>Smithsonian Institution,*</b>	Smithsonian grounds.
9	to sunset.	<b>Soldiers' Home,*</b>	Near 7th street extended.
9	to 2	<b>State Department,</b>	Penn. ave. and 17th street
9	to 2	<b>Treasury,</b>	Penn. ave. and 15th street.
		Treasury tours between 10:30 and 12, and between 1 and 2.	
9	to 2	<b>War Department,</b>	Penn. ave. and 17th street.
8:30 to 4:30		<b>Washington Monument,</b>	Washington Park, near 14th st.
		First elevator at 9, last elevator at 4.	
10	to 2	<b>White House, East Room,</b>	Penn. ave. and 16th street.
		Persons having business with the President will be received by appointment. No public receptions are now given. The East Room is open to visitors daily from 10 to 2.	
All day.		<b>Zoological Park,*</b>	Rock Creek. Open Sunday.

## THE NATIONAL BUREAU OF STANDARDS.

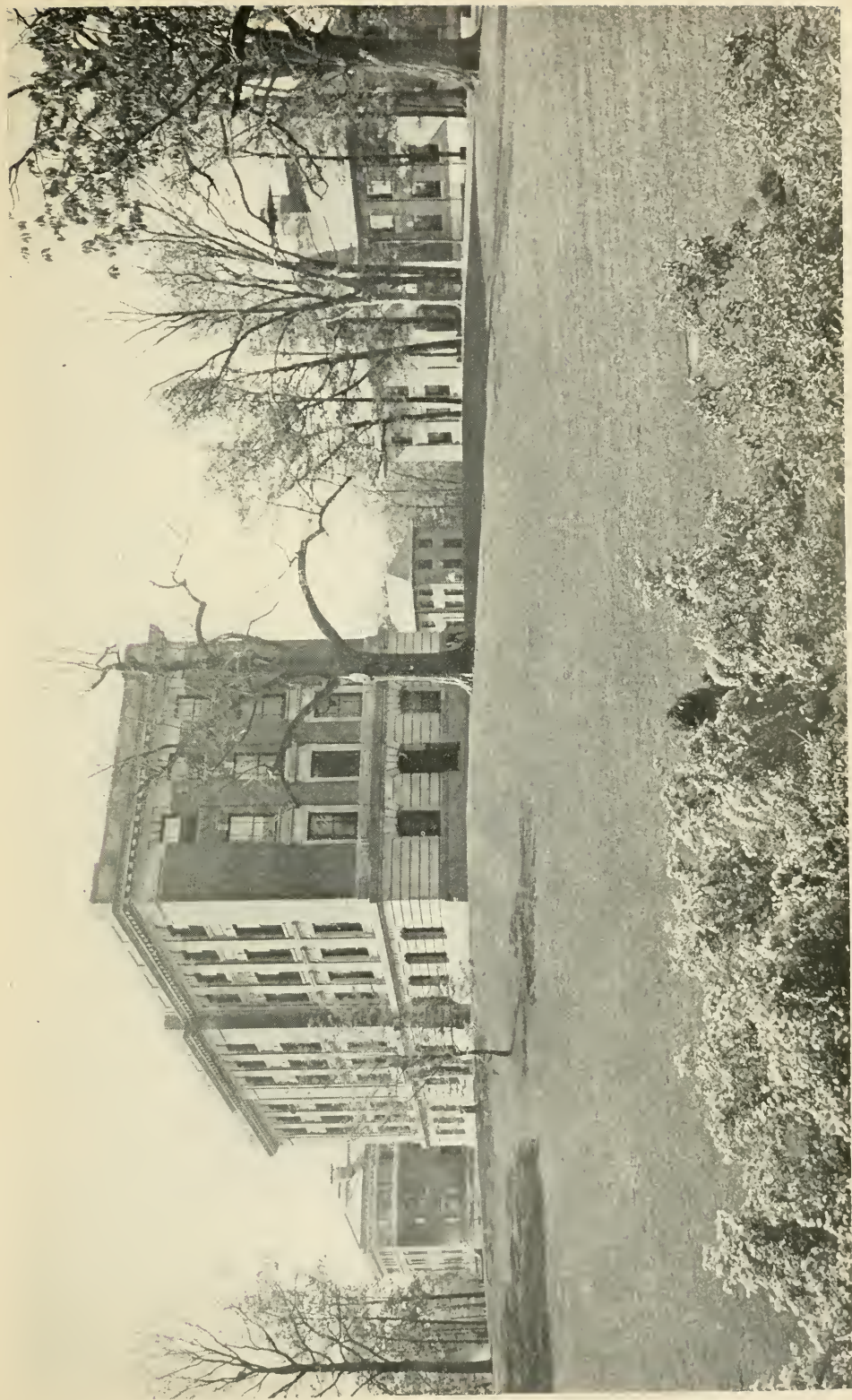
CONGRESS established the National Bureau of Standards in 1901. Comprehensive functions were assigned to the Bureau, viz., to acquire or construct and maintain standards of all kinds of measure; to compare standards and measuring appliances for the Federal and State governments and for the public; and to conduct researches and determine physical constants and the properties of materials.

As a court of highest appeal in the subject of measurement, the Bureau has been equipped with complete laboratory facilities for scientific work, standards of the highest perfection, the best instruments and methods, and a staff of trained specialists in physics, chemistry and engineering. Within ten years, the Bureau has attained an important position in the National Government. It has now a staff of about three hundred employees, five laboratories in Washington, a branch laboratory at Pittsburgh, a cement-testing station at Northampton, Pa., and an observation for studying effects of sea water on concrete at Charleston, S. C. The main buildings of the Bureau occupy a site of about eight acres in the northwestern suburbs of Washington on Pierce Mill Road, 350 feet above river level. The buildings are plain and dignified in appearance, planned in detail for the special uses of the Bureau, and equipped with unique facilities. These include a plant for liquefying gases; a system for drying the air of the rooms; piping systems for iced water, refrigerating brine, live and exhaust steam, vacuum and compressed air; provision for seconds-beating time service; underground rooms for constant temperature work and thermostatic regulation where required; wide ranges and kinds of electric current; and, besides, the special facilities for each line of work. For instrument construction and repair, an instrument shop is provided, also a glass shop for glass blowing, lens grinding, and glass working; a wood shop, and a force of competent mechanics. A technical reference library of about 8,000 volumes and 270 technical journals is available.

The scientific work of the Bureau of Standards is divided among seven divisions: electricity, including photometry, weights and measures, heat and thermometry, optics, chemistry, engineering, instruments, and structural engineering, and miscellaneous materials. Many tests and researches require the co-operation of several divisions, and, on the other hand, methods of one division may be used by all. For example, electrical or optical methods are applicable to almost all kinds of measurement, likewise thermal conditions affect work in other divisions, and chemistry is nearly always involved.

The electrical division includes measurements of electrical resistance, electrical quantity, pressure, flow, capacity, inductance, and magnetism and illumination, as well as the testing of instruments involving these quantities, and determining the electrical properties of materials. This division also constructs and studies standards, and develops and applies





THE NATIONAL BUREAU OF STANDARDS.

improved methods of testing electrical measuring instruments and materials. From the researches in this division, improved standards have resulted in a marked gain in accuracy, and new types of apparatus have been developed. For example, in photometry efficiency meters have been devised and automatic methods introduced in place of lengthy computations. Where standards are involved, the Bureau has secured the co-operation of other countries in the interest of international uniformity in electrical measures.

The division of weights and measures includes fundamental units, such as those of length, mass, capacity, and time, as well as density and barometry. Length measuring appliances in great variety are verified by reference to the international meter or its derived standard. Weights are tested upon a published classification, based upon their design and use. They grade from inspectors' test weights to those used in the most exact scientific research. Researches are also made upon the various factors which affect the maintenance, preservation, and proper use of standards of mass. The testing of volumetric apparatus includes flasks, pipettes, and other glass vessels, of which many thousands are tested annually. The Bureau has standardized such testing, so that it can be done rapidly and with due accuracy. This division also standardizes hydrometers for density measurement, and barometers for indicating pressure, including especially aneroids for measuring elevation. The Bureau conducts weights and measures conferences, maintains inspectors in the field to study conditions, co-operates with local officials upon technical points, and aids efforts to place trade measures upon an approved basis.

The division of thermometry, pyrometry and heat measurements maintains a standard scale of temperature, available to the public through the various tests carried out in this division, and makes tests and investigations of problems of scientific and technical interest, involving temperature and heat measurements. The work of this division includes the testing of thermometers of all kinds, of pyrometers used in the industries where high temperatures must be accurately controlled, the measurement of specific heats and thermal conductivities, the standardization of combustion calorimeters, and the determination of heats of combustion, the furnishing of standard combustion samples, the melting points of metals, salts and refractories, the determination of the properties of materials at high temperature, etc.; the determination of the viscosity, flash point, and setting points of oils. Various researches are in progress tending to improve methods of precise measurement in the domain of heat or of our knowledge of important thermal constants.

The division of optics determines the optical properties of materials, and optical tests are made for the Government and the general public, such as telescopic and photographic lenses, prisms, samples of glass, polariscopic apparatus, and analyses are made of all imported sugars to check analyses at the customs houses as a basis for assessment of

duty. The Bureau also prepares sugar samples of high purity for standardizing calorimeters and polarimeters, analyzes and tests colors and color transparency for glasses for industrial uses, conducts researches upon color scales, radiation constants, selective absorption and emission, methods of measuring radiation constants, selective absorption and emission, methods of measuring radiation, interference methods, and similar problems.

The chemical division of the Bureau has well equipped chemical laboratories and co-operates with all other divisions. Chemical analyses of materials are made mainly to determine the suitability of materials delivered under Government contracts. An important work is the determination of the properties of materials and physical constants. This division also distributes standard samples of a large number of materials of definitely known and certified composition. These include irons, steels, alloys, limestone and other standard samples used to control and check—test the accuracy of industrial analyses. This division conducts researches to improve methods of analysis, and upon other problems connected with standardization.

The standards of the Bureau are made available for public use first, through the State standards furnished by the National Government for the several States; second, by direct tests and standardization of manufacturers' standards; third, by tests of measuring instruments and materials for the general public. The Bureau verifies the State standards from time to time, thus affording local facilities for inspecting trade measures. By verifying a manufacturer's standards the Bureau thus indirectly furnishes accurate measurement to an entire industry. Many thousands of tests are made directly for the general public, including scientific and educational institutions, technical specialists, engineers and others who require standard measuring apparatus or accurately known materials.



## THE CARNEGIE INSTITUTION OF WASHINGTON.

THE CARNEGIE INSTITUTION OF WASHINGTON was founded by Mr. Andrew Carnegie, January 28, 1902, when he gave to a board of trustees \$10,000,000 in registered bonds, yielding 5 per cent. annual interest. To this endowment fund an addition of \$2,000,000 was made by Mr. Carnegie on December 10, 1907. The institution was originally organized under the laws of the District of Columbia as the Carnegie Institution. Subsequently, however, it was incorporated by an act of Congress approved April 28, 1904, under the title of the Carnegie Institution of Washington. The articles of incorporation declare, in general, "that the objects of the corporation shall be to encourage in the broadest and most liberal manner investigation, research and discovery, and the application of knowledge to the improvement of mankind."

By the second act of incorporation the institution was placed under the control of a board of twenty-four trustees, all of whom had been members of the original board referred to above.

The trustees meet annually in December to consider the affairs of the institution in general, the progress of work already undertaken, the initiation of new projects, and to make the necessary appropriations for the ensuing year. During the intervals between the meetings of the trustees the affairs of the institution are conducted by an executive committee, chosen by and from the board of trustees, acting through the president of the institution as chief executive officer.

Since the object of the institution is the promotion of investigation "in the broadest and most liberal manner," many projects in widely different fields of inquiry have been considered, or are under consideration by the executive committee. These projects are chiefly of three classes, namely:

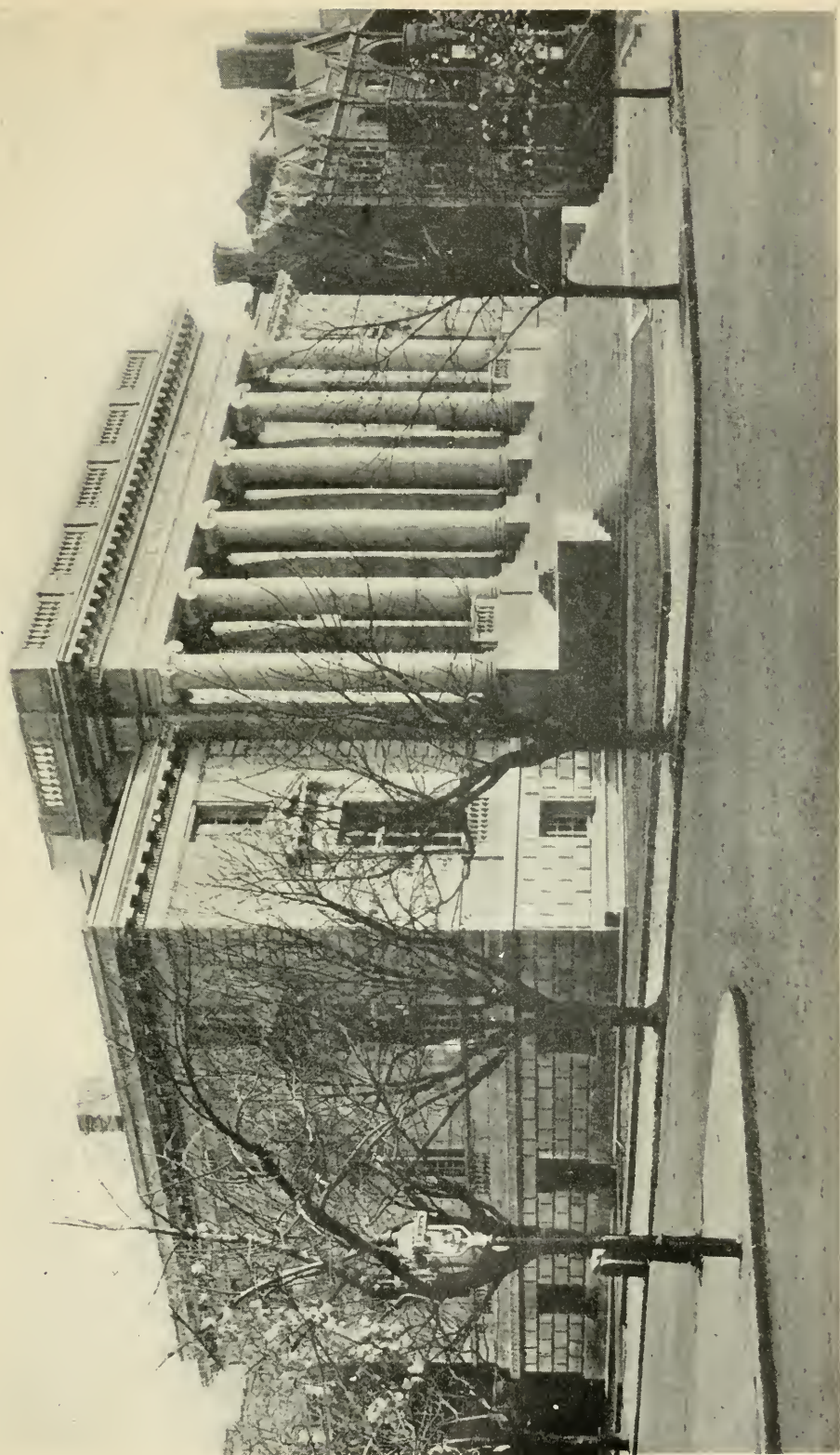
First, large projects or departments of work whose execution requires continuous research by a corps of investigators during a series of years. Ten such departments have been established by the institution.

Secondly, minor projects, which may be carried out by individual experts in a limited period of time. Many grants in aid of this class of projects have been made.

Thirdly, research associates and assistants. Under this head aid has been given to a considerable number of investigators possessing exceptional abilities and opportunities for research work.

The Administration Building of the Carnegie Institution is located on Sixteenth Street in the northwest section of the city.





THE CARNEGIE INSTITUTION OF WASHINGTON.

## **GEOPHYSICAL LABORATORY.**

INVESTIGATIONS to determine the modes of formation and the physical properties of the rocks of the earth's crust were begun under the auspices of the institution in 1904, when grants were made for special researches carried on in Washington at the office of the U. S. Geological Survey.

In December, 1905, estimates for the erection and equipment of a special laboratory for the experimental work were formally approved. A site of five acres on an isolated hill, east of Connecticut Avenue and north of Pierce's Mill Road, in the sub-division known as Azadia, District of Columbia, was purchased, and a contract for construction of the laboratory was let July 6, 1905. The director of the laboratory with his staff took possession of the completed building July 1, 1907.

This laboratory has many novel features of construction and equipment. It is specially well provided with apparatus for chemical, physical and optical work in mineralogy, and with apparatus for the study of materials subject to such high temperatures and high pressures as obtain in the formation of rocks and minerals in the earth's crust.

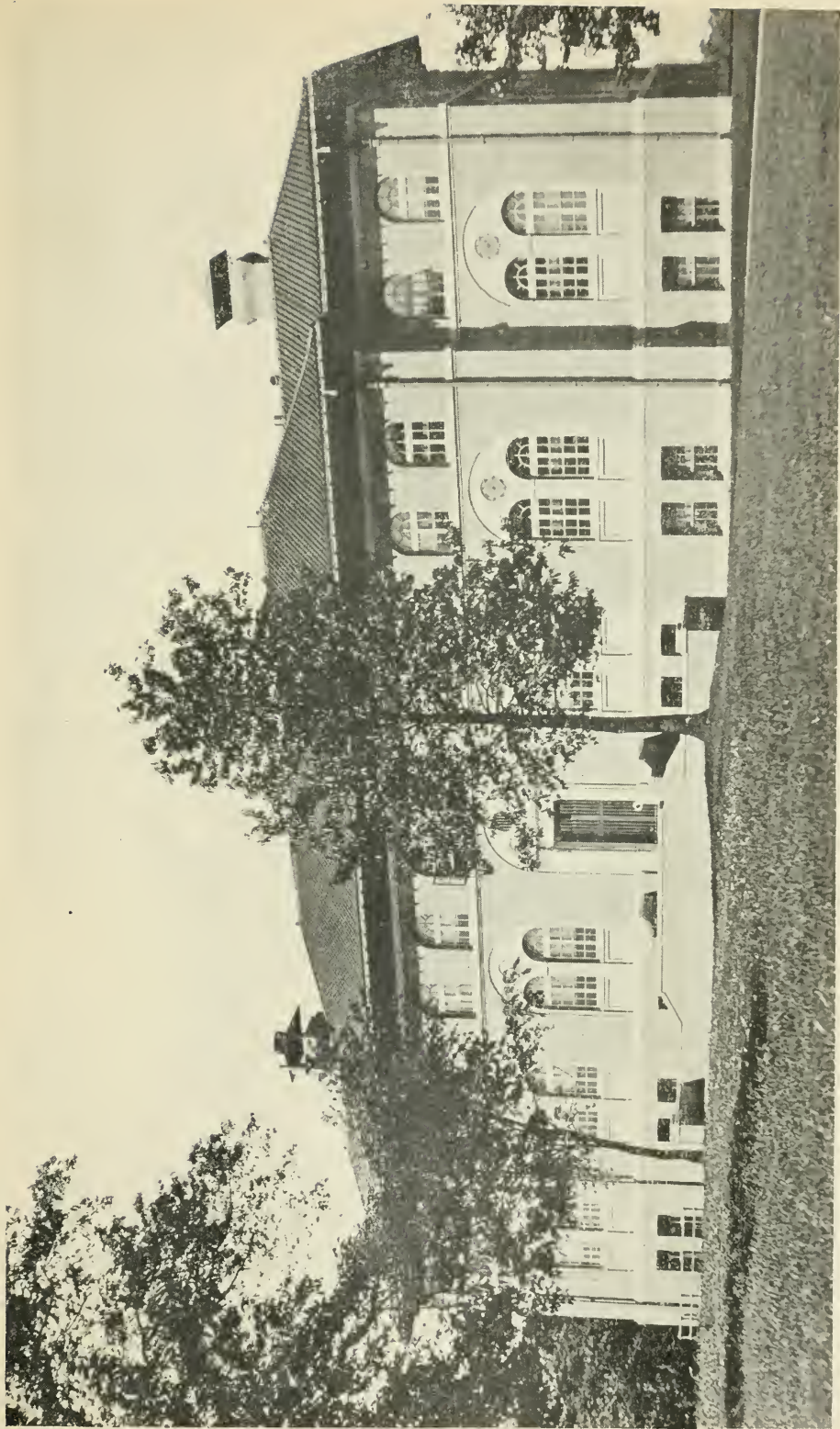
## **THE INSTITUTE OF INDUSTRIAL RESEARCH.**

THE INSTITUTE OF INDUSTRIAL RESEARCH is an incorporated foundation quite independent of the Government service. It is equipped with laboratories for investigating and improving processes of manufacture, and to co-operate with manufacturers in development problems. It has laboratories for the study of problems connected with metallurgy, paint technology, foods and drugs, oils, bitumens and road materials, hydraulic cements, electrical engineering and electrochemistry. The institute is situated at the corner of Nineteenth and B Streets, N. W., facing Potomac Park, and in the close neighborhood of the Bureau of the American Republics.

## **MARINE HOSPITAL AND PUBLIC HEALTH SERVICE.**

THE HYGIENIC LABORATORIES are situated at Twenty-fifth and E streets, N. W., on the site of the old Naval Observatory, reached by the F and G Streets branch of the Pennsylvania Avenue cars. It contains complete laboratories for the study and prevention of disease, physiological testing and maintenance of quarantine.





THE GEOPHYSICAL LABORATORY.



## THE OFFICE OF PUBLIC ROADS, DEPARTMENT OF AGRICULTURE.

THE OFFICE OF PUBLIC ROADS is situated at the corner of Fourteenth and B Streets, S. W., in the neighborhood of the new buildings of the Department of Agriculture, and directly opposite the Bureau of Engraving and Printing. The office of Public Roads is thoroughly equipped with laboratories for testing road materials and other materials of construction. The office of Public Roads is the outgrowth of the office of Road Inquiry which was established under authority of an act of Congress approved March 3, 1893. The clause relating to this work provided that the Secretary of Agriculture should make inquiries in regard to systems of road management throughout the United States, make investigations in regard to the best methods of road making and road materials, and prepare publications on this subject. The laboratories connected with the office of Public Roads are of great interest, as the methods and machines for testing road materials have largely been devised and applied in these laboratories.

## UNITED STATES GEOLOGICAL SURVEY.

THE UNITED STATES GEOLOGICAL SURVEY occupies at the present time rented quarters situated on the south side of F Street, the principal shopping street of Washington. It comprises a great number of offices and chemical laboratories for the investigation of minerals, rocks and metallurgical products.

The United States Geological Survey was created in 1879, by the consolidation of several earlier organizations. Its principal function is indicated by its title, and its work, therefore, is primarily geologic, although some of its accessory features are almost equally important. It is engaged in constructing a geologic map of the United States, but that work is preceded by topographic surveys of great accuracy and completeness. Although the intent of the Survey is essentially economic, much purely scientific work is done within it, not only upon geologic and paleontologic problems, but also in physical and chemical researches.

In addition to its primary work the Survey is conducting exhaustive investigations into the water supply of the United States, and is also entrusted with the classification of the public lands and the determination of their mineral wealth. For example, it is now studying the vast phosphate deposits of the Far West, and is making a systematic search for new sources of potash compounds.

As an aid to the geologic investigations, the Survey maintains a chemical laboratory, in which such analyses are made as are required by the field geologists.



THE OFFICE OF PUBLIC ROADS.

## THE BUREAU OF CHEMISTRY, U. S. DEPARTMENT OF AGRICULTURE.

THE BUREAU OF CHEMISTRY occupies a six-story reinforced concrete building at 216 Thirteenth Street, S. W. In this building 120 chemists and other scientific workers are employed with the requisite number of clerks, helpers, laborers, etc. For the convenience of those desiring to visit the Bureau, a brief statement of the activities of its various divisions and laboratories in Washington is given below, arranged according to their position in the building, beginning with the sixth floor:

### **Nitrogen Section:** Sixth floor.

This section is equipped with an oxidation battery of fifty burners and equivalent facilities for distillation, etc. It determines all of the nitrogen for the other sections of the Bureau.

### **Laboratory of Animal Physiological Chemistry:** Sixth floor.

The chief work of this laboratory has been the study of the products of decomposition in such substances as meat, fish, frozen and dried eggs, gelatin and glue. It is also making a comprehensive study of the infant foods on the market.

### **Laboratory of Physical Chemistry:** Sixth floor.

In this laboratory research work is in progress on the following subjects: The inversion of sucrose by the enzyme invertase; a comparison of the invertase which occurs in yeast with that from bees; the quantitative estimation of sucrose, raffinose, maltose and lactose by the use of enzymes; studies on the scientific principles of candy manufacture; and the production of crystalline raffinose from cotton seed.

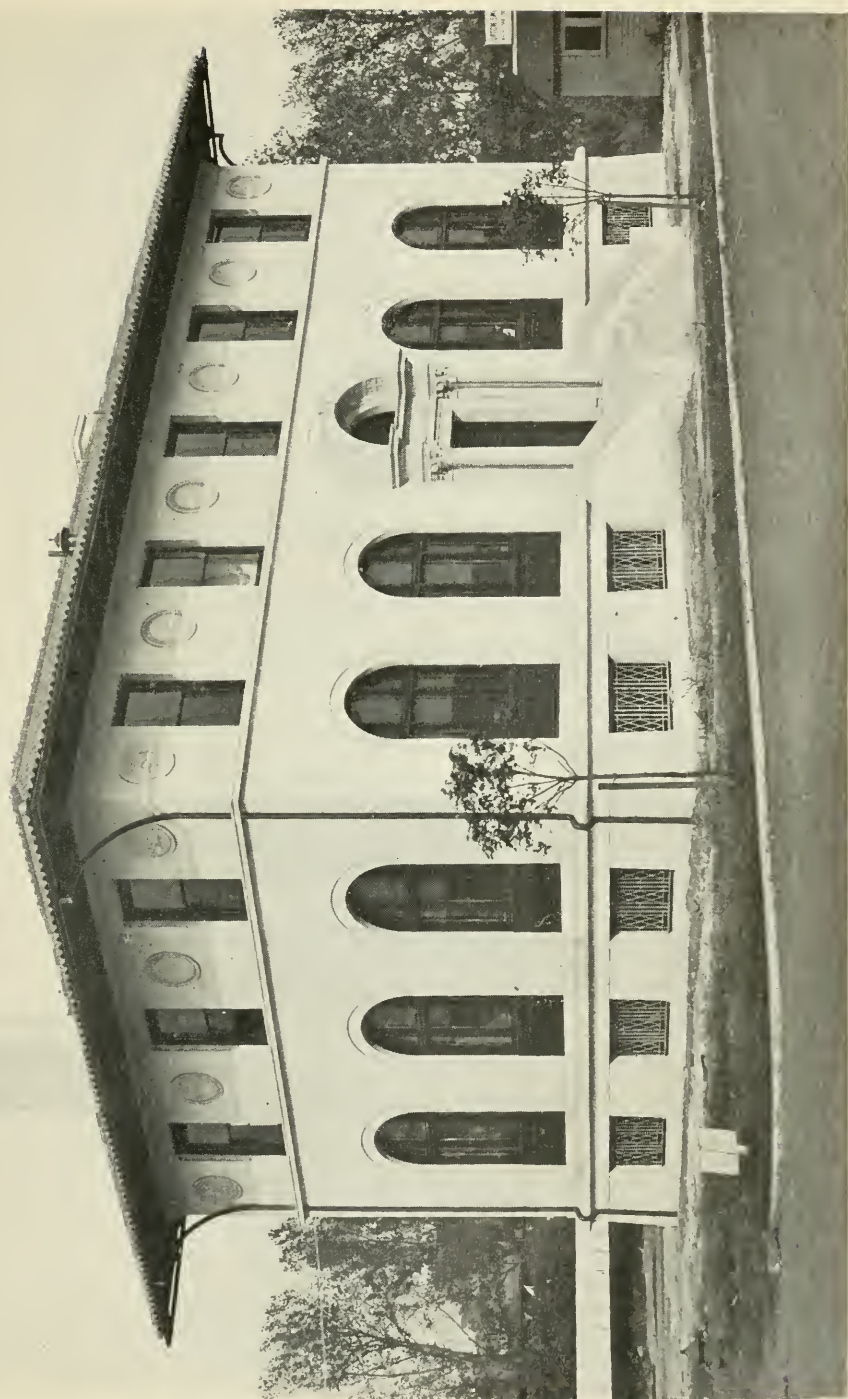
### **Pharmacological Laboratory:** Sixth floor.

The object of this laboratory is the study of the action of drugs on animals, including physiological testing, standardization of drugs, as well as the effect of foreign substances frequently found in foods. The laboratory includes an operating room well equipped with physiological apparatus for the exact study of the circulation, respiration, secretion, etc. A room provided with special apparatus such as is frequently required in the study of drugs and other poisons and their effects on health, and two animal rooms containing cages for small and large animals.

### **Laboratory of Bacteriological Chemistry:** Sixth floor.

The chief work of this laboratory is the examination of foods under the Food and Drugs Act to determine their character with reference to decomposition and decay. Special attention has been given to milk and other dairy products, oysters, eggs and gelatin.





THE INSTITUTE OF INDUSTRIAL RESEARCH.

**Office of the Chief Food and Drug Inspector:** Fifth floor.

From this office instructions are issued to food and drug inspectors, whose headquarters are in the principal cities of the country. The office plans inspection work as a whole, outlines travel routes of the inspectors and is in daily communication with them. Inspectors' reports are made direct to the Chief Inspector who refers them to the Chief of the Bureau or division interested.

**Drug Division:** Fifth floor.

This division is engaged in studying the composition, adulteration and misbranding of drugs and chemicals with special reference to the enforcement of the Food and Drugs Act. Much attention is also given to the articles exploited for the treatment of consumption, cancer, drug addiction, etc. The division maintains an exhibit of schemes and samples of the medicine advertised for the treatment of incurable diseases including especially alleged cures for the drug habit, containing in large amounts the drug for which the treatment is designed, and alleged cures for incurable diseases which contain habit-forming drugs. The exhibit also includes headache mixtures and medical soft drinks.

**Microchemical Laboratory:** Fifth floor.

In this laboratory microscopical methods are used for the identification of the kind or condition of ingredients in products such as foods (human and stock), drugs, papers, textiles, paint, pigments, insecticides, etc. A large part of the work is upon samples taken in connection with the enforcement of the Food and Drugs Act. The laboratory is equipped with various microscopic and photomicrographic apparatus.

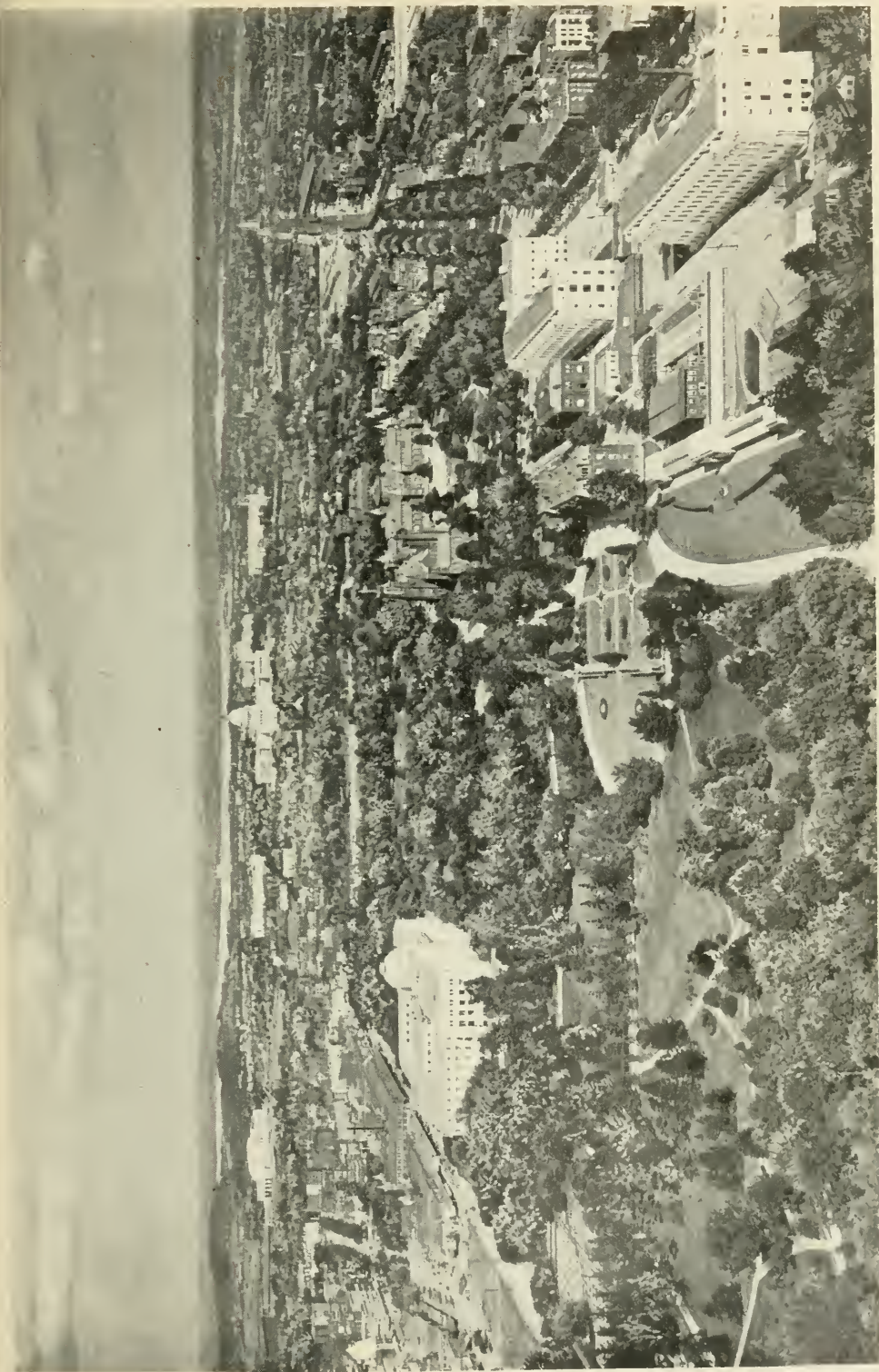
**General Offices and Library:** Fourth floor.

On this floor are located the office of the Chief of the Bureau, the library, file room and the general office work.

**Division of Foods:** Third floor.

This division examines samples of imported and domestic food not specifically within the scope of other divisions and laboratories, especially with reference to the enforcement of the Food and Drugs Act. It conducts investigations relative to the composition and manufacture of foods for the purpose of assisting the manufacturer and thus improving the quality of the product on the market and also for the purpose of securing information necessary for the enforcement of the Food and Drugs Act. Among such investigations now in progress may be mentioned the manufacture of vinegar, including the chemical changes that attend its fermentation and acetification; canned food with special reference to the solubility of tin from the container in various types of food and the possibility of using suitable protective coverings for the tin; numerous investigations regarding the composition of raw products and manufactured foods for the purpose of securing data that





VIEW FROM THE WASHINGTON MONUMENT SHOWING AGRICULTURAL DEPARTMENT, SMITHSONIAN, NATIONAL MUSEUM,  
CAPITOL, SENATE BUILDING, HOUSE BUILDING AND UNION STATION.



will assist in the interpretation of analytical results; methods of manufacturing various foods with special reference to the elimination of impurities and the betterment of sanitary conditions; the economic manufacture of by-products from waste citrus fruits; and the chemical changes accompanying the ripening of fruit and the economic production of by-products from waste and superfluous fruit.

**Sugar Laboratory:** Third floor.

This laboratory examines sugar and syrup products such as maple, cane and beet sugar and syrup, cane and beet molasses and honeys. Samples taken in connection with the enforcement of the Food and Drugs Act are examined and investigations are made in connection with the manufacture of these products and for the purpose of securing information relative to the enforcement of the law. The laboratory is equipped with two constant temperature polariscope rooms, one being used for research work and the other for the general work of the Bureau.

**Laboratory of Plant Physiological Chemistry:** Second floor.

Among the problems studied by this laboratory may be mentioned the influence of environment on the composition of cereals including changes in the composition of plants during the growing period, milling and baking studies and plant physiological investigations including the changes taking place in seedlings grown under the influence of different factors.

**Miscellaneous Division:** Second floor.

The principal lines of work of this division are the examination and study of waters, cattle food, forage crops, grains, insecticides and fungicides, trade wastes, and certain hygienic problems; also the miscellaneous chemical work of the Bureau of Chemistry not properly belonging to other established laboratories. The work on waters includes the chemical examination and study of mineral waters, irrigating waters and waters for sanitary, technical and domestic purposes. Potable and medicinal waters found bottled upon the market are examined as well as the same waters from source for the purpose of securing data for the proper enforcement of the Food and Drugs Act. The work on cattle foods and forage crops includes all investigations relative to their composition and nutritive value and the examination of samples under the Food and Drugs Act. The study of insecticides and fungicides includes investigations relative to their composition, method of analysis, effect on foliage and improved methods of manufacture of these substances; also study of the chemicals entering into their composition and the examination of samples under the Insecticide Act. The work on trade wastes includes investigations of the effects of wastes from manufacturing operations, such as smelter fumes and other mining wastes,

upon animals, agricultural products and forests. The miscellaneous work includes studies relating to public health, the examination of poisonous substances in articles in common use and investigations of an official and public nature which may properly be made by the Bureau of Chemistry.

**Dairy Laboratory:** First floor.

This laboratory examines samples of dairy products under the enforcement of the Food and Drugs Act, and in collaboration with the Bureau of Animal Industry in the enforcement of the renovated butter law. Studies are also made of manufacturing conditions to secure information necessary for the enforcement of the law.

**Leather and Paper Laboratory:** First floor.

This laboratory studies tanning materials, leather, pulp, paper and wood distillation products. Special attention is given to the preparation of specifications and to the examination of samples for the Department of Agriculture and for other departments to determine the durability and conformity with specifications. Economic studies are also made as, for instance, new methods for making pulp and paper, the use of new or unusual materials, the production of turpentine and rosin from waste wood, the grading of rosin and turpentine for industrial purposes, etc.

**Contracts Laboratory:** First floor.

The work of this laboratory consists in the examination of miscellaneous materials purchased by the various executive departments, the preparation and criticism of specifications for such materials and investigation of methods for testing the same. The character of the material examined is of a most varied nature. A large amount of work is in the examination of such materials as colors, paints, varnishes, oils, soaps, inks, typewriter ribbons, heavy chemicals, metals and alloys. Investigations are being carried on of paints and paint materials, rubber, enamel ware cooking utensils and platinum laboratory utensils.

**Nutrition Laboratory of the Office of Experiment Stations:**

U. S. Department of Agriculture. East Laboratory. Respiration calorimeters for experiments with man and with vegetable products and for other experimental work.



PENNSYLVANIA AVENUE.

**Street Plan.**—From the Capitol as a central point radiate North Capitol street, East Capitol street, South Capitol street, and a line drawn west through the center of the Mall. The city is thus divided into four sections—Northeast, Southeast, Northwest and Southwest. The streets and avenues are designated N.E., S.E., N.W., and S.W., as they lie in the respective divisions. As most of the points of interest to visitors are included in the western divisions, *all streets referred to in these pages are Northwest or Southwest*, unless otherwise designated.

The **NUMBERED STREETS** run north and south, beginning with 1st street at the foot of Capitol Hill. The lettered streets run east and west, beginning with B street at the Mall.

The **AVENUES** run northeast to southwest, and northwest to southeast. They are named after States.

**House numbers** run (odd numbers on the right) in progression of 100 numbers to a block. Thus 510 Pennsylvania avenue is on the left-hand side, between 5th and 6th streets; and 510 14th street is between E (the fifth letter) and F streets.

**Pennsylvania avenue** is the central avenue for the purposes of the visitor; it connects the Capitol, Treasury, White House and State Department. Other public buildings are but a square or two away.

**Car fare** 5c., six tickets for 25c. An extensive system of transfers is in operation. The Pennsylvania avenue lines, the F street and the G street





POST OFFICE.

lines are those most used by the visitor to reach the several points of interest. The several routes are indicated by red lines on the large folded map.

**Cab fares** are fixed by law as follows: *One Horse Vehicles*—Fifteen squares or less, one or two passengers, 50 cents; each additional passenger, 25 cents; each additional five squares or parts of squares, one or two passengers, 15 cents; each additional passenger, 10 cents. *Two Horse Vehicles*—Fifteen squares or less, one or two passengers, 60 cents; each additional passenger, 30 cents; each additional five squares or parts of squares, one or two passengers, 15 cents; each additional passenger, 10 cents.



MUNICIPAL BUILDING.

**Theaters.**—The theaters are: Chase's New Grand Opera House—Pennsylvania avenue, near 15th street. Butler's New Bijou—9th street, corner Louisiana avenue. Columbia—12th and F streets. Gaiety—9th, near F. Kernan's Lyceum—1014 Pennsylvania avenue. Belasco—East side Lafayette Square. New National—1325 E street.

**Embassies and Legations.**—Argentine Republic—2108 16th street. Austria-Hungary—1304 18th street. Belgium—1719 H street. Bolivia—1633 16th street. Brazil—1710 H street. Chile—The Rochambeau. China—2001 19th street. Columbia—1312 21st street. Costa Rica—1329 18th street. Cuba—The Wyoming. Denmark—1521 20th street. Dominican Republic—The Shoreham. Ecuador—1222 Connecticut avenue. France—1640 Rhode Island avenue. Germany—1435 Massachusetts avenue. Great Britain—1300 Connecticut avenue. Guatemala—2 Stone street, New York City. Haiti—1429 Rhode Island avenue. Honduras—New York City. Italy—1400 New Hampshire avenue. Japan—1310 N street. Mexico—1415 I street. Netherlands—1738 M street. Nicaragua—2003 O street. Norway—1753 Rhode Island avenue. Panama—The Highlands. Persia—1800 19th street. Peru—2171 Florida avenue. Portugal—1710 H street. Russia—1634 I street. Salvador—New York City. Siam—The Arlington. Spain—1721 Q street. Sweden—1808 I street. Switzerland—2013 Hillyer Place. Turkey—1629 Newton street. Uruguay—1416 21st street. Venezuela—The Rochambeau.

**Churches** will be found listed on the large folded map in the back. All Souls' Unitarian, attended by President Taft, is at 14th and L streets, N.W.



CARNEGIE PUBLIC LIBRARY.

Societies.—*Grand Army of the Republic*—1412 Pennsylvania avenue. *Masonic Temple*—13th and N. Y. avenue. *Odd Fellows' Hall*—7th street, between D and E. *Scientific Societies* have their headquarters at 1518 H street, the home of the *Cosmos Club*.

**The Dead-Letter Office Museum** is in the building of the Post-Office Department, Pennsylvania avenue and 11th street. Open from 9 to 4. No pass is required. (The exhibits are sometimes removed from Washington for long periods, during which the Museum is closed.)

**The Department of the Interior** is at F to G and 6th to 9th streets. The building is of freestone, granite and marble, and is adorned on the F street front with a fine portico of Doric columns copied in pattern and dimensions after those of the Parthenon. The three other fronts also have porticoes, classic in design. Of the several fields into which the work of the department is divided, that relating to patents is most widely known, and the great building is popularly called the Patent Office. The Museum of models has been discontinued; the models have been distributed to various institutions throughout the country. Many of the models, regarded as relics, are now deposited in the National Museum.

**The Navy Annex** is in the Mills building, at 17th street and Pennsylvania avenue, one of the modern office buildings of steel cage construction which by their height dwarf the adjacent public buildings. The eagle on the flagstaff is an effigy in copper and aluminum of "Old Abe," a bald-



headed eagle which was the mascot of the Eighth Wisconsin Volunteers in the Civil War. The bird on the flagstaff measures 8-ft. from tip to tip of wings; it is 142-ft. above the street, and always faces the wind.

#### Oldroyd Lincoln Museum.

—The house in which Lincoln died (No. 516 10th street, between E and F) contains the Oldroyd Lincoln memorial collection, begun by O. H. Oldroyd in 1860, and now comprising thousands of objects connected with or relating to the martyred President. Among them are the following: Family Bible in which Lincoln wrote his name in boyhood; log from the old Lincoln home; stand made from logs of house in which Lincoln lived, 1832-36; rail split by Lincoln and John Hanks in 1830 (with affidavit by Hanks); discharge given to one of his men by Captain A. Lincoln, Black Hawk War, 1832; picture of Springfield House; flag carried in Lincoln and Hamlin campaign; office chair in which Lincoln sat when he drafted his first Cabinet; farewell address to neighbors; articles of furniture from the Springfield home; autograph letters; life-mask and cast of hands by L. W. Volk; hat worn on night of April 14, 1865; chair occupied in theater; bill of the play (*Our American Cousin*); 250 funeral sermons; 63 marches and dirges; 263 portraits, including the earliest known; 209 medals; 1,000 volumes of Lincoln biographies and works relating to slavery and the war.



HOUSE IN WHICH LINCOLN DIED.



THE CONTINENTAL MEMORIAL HALL.

**The Continental Memorial Hall**, erected by the National Society of the Daughters of the American Revolution, is on Seventeenth street. It has on the north the Corcoran Gallery of Art; and on the south the new building of the Bureau of American Republics. The Memorial Hall was provided to meet the business and commemorative requirements of the D. A. R., and it has a large auditorium. The hall was designed by Edward Pearce Casey, well known in connection with his work in the Library of Congress building. The cost of the Hall approximated \$350,000. The cornerstone was laid with elaborate ceremonies in 1904, on "Lexington Day," the celebration of the Battle of Lexington, April 18. The National Society of the Daughters of the American Revolution was organized Oct. 11, 1890, with Mrs. Benjamin Harrison as President-General.

The several rooms, assigned to different chapters of the Society, contain many notable objects of historical interest. Visitors are conducted through the building.

**Fisheries Bureau.**—The building of the United States Fisheries Bureau is in the Mall at 6th and B streets, S.W.

**The District of Columbia** comprises an area of 69.245 square miles. The Government consists of two civilian Commissioners, appointed by the President and confirmed by the Senate, and one Army engineer officer, detailed by the Secretary of War, the three constituting a Board of Commissioners for three years. Residents have no vote. The office of the District is in the Municipal Building, Pennsylvania avenue, 14th and E street.

**The Young Men's Christian Association** is on G street between 17th and 18th streets.



CONNECTICUT BOULEVARD BRIDGE.

**Old Capitol.**—After the burning of the Capitol in 1814, citizens of Washington built on North A street a temporary Capitol, which was occupied by Congress until 1819, after which it was known as the Old Capitol. The building has been converted into dwelling houses.

**Universities and Colleges.**—American University—Loughbury Road. The Catholic University of America—at the corner of Lincoln avenue and 4th street, near Soldiers' Home; Eckington cars. George Washington University—15th street and H. Columbia Institution for the Deaf and Dumb and National Deaf Mute College—in Kendall Green, M street and Florida avenue. Howard University—7th street and Boundary. Washington Seminary—523 New Hampshire avenue.

**Cemeteries.**—The Congressional Cemetery, on the Eastern Branch north of the Navy Yard, contains graves of members of Congress, officers of the Army and other public men. In Oak Hill, on Georgetown Heights, is the grave of John Howard Payne, author of "Home, Sweet Home." Payne died while United States Consul at Tunis, and was buried on a hill overlooking the ruins of Carthage. In 1882 Wm. W. Corcoran had the remains brought home to America. Edwin M. Stanton, Salmon P. Chase and other notable men are buried here. Rock Creek Cemetery, northeast of the Soldiers' Home, is noted for the two bronze statues, "Memory," by Partridge, and "Peace of God," by St. Gaudens. (See also Arlington and Soldiers' Home chapters.)





CABIN-JOHN BRIDGE.

**Cabin-John Bridge**, 7-miles from Georgetown, forms part of the aqueduct system. The bridge is 420-ft. in length, and the arch, with a span of 220-ft., is among the largest stone arches in existence.

**The Center Market**, Pennsylvania avenue and 7th street, may be counted as among the Washington haunts of great men. Chief Justice Marshall, Daniel Webster and President William Henry Harrison were accustomed to do their marketing here in person.

**Ford's Theater**, in which occurred the assassination of President Lincoln, April 14, 1865, is on 10th street, between E and F. The building is now used for public business and contains nothing of interest. Across the street the house in which Lincoln died contains a collection of Lincoln relics.

**Fort Myer** is near Arlington on the heights of Virginia, opposite Washington. The route is by the Falls Church Div. of W. A. & Mt. V. Ry. from 12th street and Pennsylvania avenue. From the first Friday in November until the last Friday in March a drill of cavalry and artillery is held in the large drill hall at 2:30 every Friday afternoon and is free to the public. A ticket of admission is necessary to secure a seat; this may be obtained by writing to the Adjutant at Fort Myer, stating the number in the party and the date. Guard mount is held every morning except Sunday at 11:30; Sunday, at 11:10. Fort Myer is the most important United States army post near Washington. At the United States Signal Station, below the railroad at Fort Myer, is the new building erected for the signal balloon corps.



FALLS OF THE POTOMAC.

**Falls of the Potomac.**—The Little Falls are 4-miles above the city; the Great Falls are 14-miles and are reached by the Washington and Old Dominion electric trains from the depot, 36th and M streets. The tremendous volume of water dashing and plunging over the prodigious walls of rock presents a majestic and most impressive spectacle. The excursion is thoroughly enjoyable and is well worth making.

**The Carnegie Public Library** is in the Vernon Square, at the intersection of Massachusetts and New York avenues and 8th street. The building was given by Andrew Carnegie.

**Suburbs.**—ANACOSTIA is on the Eastern Branch of the Potomac opposite. BENNING is on the Eastern Branch opposite Washington. BLADENSBURG is 5-miles northeast. BRIGHTWOOD is 3-miles north. CHEVY CHASE—Connecticut avenue extended and District line; reached by Rock Creek car line. GLEN ECHO—Conduit Road, 6-miles northwest. MOUNT PLEASANT—Head of 14th street,  $\frac{1}{2}$ -mile above Florida avenue. TAKOMA—5-miles north. TENNALLYTOWN—3-miles north of Georgetown.

**Long Bridge.**—The Long Bridge over the Potomac, famous as the route of the Federal Armies, has been demolished.



MASONIC HALL.

**Georgetown.**—Georgetown, or West Washington, three miles west from the Capitol, is reached by the Pennsylvania avenue or F street cars; it is on the route to Arlington. The city antedates the founding of Washington. The heights command noble views. The city is the seat of Georgetown College, the oldest and largest Jesuit college in this country. The first building was erected in 1789.

**U. S. Marine Band.**—The United States Marine Band, also known as the "President's Own," has been in existence for over a century, and is the largest and best equipped military band in the United States. In addition to the regular duties of the U. S. Marine Corps, it performs at all functions, official and private, in the White House. During the months of June, July, August and September, this organization gives three concerts a week: Wednesday at the Capitol, Thursday at the Marine Barracks, and Saturday at the White House, each concert beginning an hour and a half before sunset. During the winter months it gives orchestral concerts every Monday afternoon at 2 o'clock, in the concert hall of the Marine Barracks, which is located on 8th street, S.E., between G and I streets.

**The Army Medical Museum** is in the Mall, at the corner of 7th and B streets; it is reached by Pennsylvania avenue cars, with transfer to 7th street line (one fare), and is open from 9 to 4.



**The Department of Agriculture Buildings** are in the Mall, a short distance west of the Smithsonian. They are open to visitors from 9 to 4; and in the museum will be found an interesting display of various agricultural products, illustrating their growth and industrial and commercial treatment.

**The National Botanical Garden**, at the foot of Capitol Hill, is open to the public from 8 to 5. Its conservatories contain large collections of rare plants from all parts of the world. The traveler's tree from Madagascar, the Hottentot poison ordeal tree from the Cape of Good Hope, the Jesuit's Bark (cinchona) from South America, and specimens from the Sandwich Islands, Japan, Queensland, Norfolk Island, Sumatra and scores of other distant lands afford abundant interest. North of the conservatory is the Bartholdi Fountain, which was exhibited at the Philadelphia Centennial. It is the work of the French sculptor Auguste Bartholdi, famed for his statue of Liberty in New York Harbor.

**The Government Printing Office** is at North Capitol and H streets. Here all the Government publications are printed, including the bills of Congress, the daily *Congressional Record* of the proceedings of Congress, Department Reports and others. It is reputed to be the largest printing office in the world. Visitors are escorted through the several departments at 10 A. M. and 2 P. M., and at other times when a large number warrants it. The tour takes from one to two hours.

**The Washington Barracks**, at the foot of 4½ street and the Potomac, is the most important military post in the country. The Engineers School of Application is for the final military instruction of the honor graduates of West Point. Here, too, are the new War College and the School of National Defense, the classes in which are composed of honor graduates of the infantry, cavalry and artillery schools at Fort Leavenworth and Fort Monroe.

**The United States Naval Observatory**, in charge of the Bureau of Navigation, is on the heights north of the Georgetown and Rockville road. It has a 26-in. equatorial telescope, is admirably equipped for astronomical work, and holds a high place among the institutions of its class. From the Observatory Washington time is telegraphed daily to all parts of the United States. The Observatory is open to a limited number of visitors, when the skies are clear, on Thursday evenings (except holidays) of each week from 8 to 10 o'clock for a view of the heavens through the 12-inch telescope. Application for cards of admission should be made to the Superintendent of the Observatory.

**Signal Office.**—The Signal Office is on M street at 24th.



MAIN WAITING ROOM OF THE UNION STATION.

**The Union Railway Station** fronts on a plaza at Massachusetts avenue, northeast of the Capitol, as shown on our map, pages ?—?. It was constructed by the Pennsylvania Railroad, the Baltimore & Ohio Railroad, the United States and the District of Columbia.

It is of magnificent proportions, exceeding the Capitol in dimensions, with a length of 760 feet, and a width of 343 feet. The exterior material is white granite from Bethel, Vermont. The structure was designed by Daniel H. Burnham, the architect of the Chicago World's Fair, and is of monumental character, the architect having found his inspiration in the great triumphal arches of Rome.

The apartments which have chief interest for magnitude and architectural features are the Main Waiting Room and the Passenger Concourse. The waiting room is 220 x 130 feet in area, with a height of 120 feet, and the circular window in each end is 75 feet in diameter.

The passenger concourse, 760 feet in length, is the largest room in the world under one roof. An army of 50,000 men could find room to stand on its floor. At the southern end of the concourse, an arched doorway leads to the President's private waiting room.



THE UNI

The Pennsylvania Railroad and the several roads from the South reach the new station through twin tunnels through Capitol Hill. The tunnels are below First street, between the Capitol and the Library, being, at the Neptune fountain, 40 feet below the surface.

### History of Washington.

AFTER protracted discussion of the claims of New York, Philadelphia, Baltimore, and other cities to be named as the Capital, Congress in 1790 empowered President Washington to select a location for a Federal City on the Potomac River. The story goes that the site chosen by him, and which became the seat of the city named in his honor, was one to which in his younger days as a surveyor he had been attracted.

The task of laying out the new town was intrusted to Major L'Enfant, one of the French officers who had served in the American army. He drew the plans on a scale which was intended to be commensurate with the importance of the city as the Capital of the United States. The details were





STATION.

modified in some measure by the successors of L'Enfant, but to him we owe in its general plan the beautiful Washington of to-day. The area devoted to streets, avenues and parks exceeds in proportion that of any other city in the world.

The Capitol was begun in 1793; by 1800 one wing of what is now the central building had been completed, and in that year Congress assembled here for the first time. The second wing was finished in 1811. On August 24, 1814, the city was invaded by the British under Ross and Cockburn. The redcoat mob gathered in the Hall of Representatives, and Admiral Cockburn, in the Speaker's chair, put the question, "Shall this harbor of Yankee democracy be burned? All for it say 'Aye.'" The ayes had it; the building was fired, and only the walls were left standing. The President's House shared a like fate.

During the Civil War Washington was converted into a vast encampment of troops passing to and from the field; and into a hospital for thousands of sick and wounded. The city was defended by a circuit of sixty-eight forts.



PASSENGER CONCOURSE OF THE UNION STATION.

In 1873, the District then having a territorial organization, Governor Alex. R. Shepherd projected and carried out a system of public improvements—including waterworks, sewers, grading, street paving, tree planting and other features—which were so extensive in scope and so far-reaching in influence as to mark an era in the material development of the city. A statue of Governor Shepherd stands in front of the Municipal Building.

### Statues and Monuments.

**BARRY**—John Barry, Franklin Park.

**COLUMBUS**—Union Station Plaza.

**DUPONT**—Dupont Circle.—Real-Admiral Samuel Francis Dupont. By Launt Thompson.

**FARRAGUT**—Farragut Square.—Admiral David Glascoe Farragut. By Vinnie Ream Hoxie. Bronze cast from guns of the flagship Hartford.

**FRANKLIN**—Pennsylvania avenue, 10th and D streets.—Benjamin Franklin—Printer, Patriot, Philosopher, Philanthropist. By Plassman. Presented by Stillson Hutchins.

**FREDERICK THE GREAT**—Grounds of the War College.—Presented by Emperor William. G. A. R. MEMORIAL—Pennsylvania avenue and 7th street.

**GARFIELD**.—Maryland avenue entrance to Capitol grounds.

**GRANT**.—A statue of Gen. U. S. Grant, by H. M. Shrady, for which Congress has appropriated \$250,000, will be placed in the Mall.

**GREENE**—Stanton Square.—Gen. Nathaniel Greene. By H. K. Brown. The uniform is that of the Continental Army.

**GROSS**—Smithsonian grounds, near Medical Museum.—Dr. Samuel D. Gross, distinguished American physician and surgeon.

**HAHNEMANN**—Scott Circle.—Christian Samuel Friedrich Hahnemann, German physician, founder of homeopathy.

**HAMILTON**—Alexander Hamilton.—15th and Pennsylvania avenue.

- HANCOCK—Pennsylvania avenue and 7th street.—Maj.-Gen. Winfield Scott Hancock. By Henry J. Ellicott.
- HENRY—Smithsonian grounds.—Joseph Henry, first Secretary of the Smithsonian Institution. By W. W. Story.
- JACKSON—Lafayette Square.—Gen. Andrew Jackson, here presented as the hero of the Battle of New Orleans. The bronze was cast from cannon taken in Jackson's campaigns, and the cannon were contemporary. A replica is in Jackson Square, New Orleans. By Clark Mills.
- JONES—John Paul Jones.—Potomac Park.
- KOSCIUSZKO—Lafayette Square.—Tadeusz Kosciuszko (1746—1817). By Antoni Popiel.
- LAFAYETTE—Lafayette Square and Pennsylvania avenue.—By the French sculptors Falguiere and Mercier. Provided by Congress to commemorate the distinguished services of Lafayette and other French officers in the cause of the Colonies. Lafayette is represented in the uniform of the Continental Army. America extends to him a sword. The other figures of the group are Rochambeau, Duportail, D'Estaing and De Grasse.
- LINCOLN—Fourth and D streets.—Abraham Lincoln. By Scott Flannery.
- LINCOLN—Lincoln Park.—Emancipation Monument, representing Lincoln as the emancipator. By Thomas Ball.
- LINCOLN.—A Lincoln memorial will be placed on the bank of the Potomac, west of the Washington Monument.
- LOGAN—Iowa Circle.—Gen. John A. Logan. By Franklin Simmons.
- LONGFELLOW—Connecticut avenue and M street.
- LUTHER—Thomas Circle.—Martin Luther. Replica of Statue at Worms, Germany.
- MCCLELLAN—Connecticut avenue and N street.—Gen. George B. McClellan. By Frederick MacMonnies.
- MCPHERSON—McPherson Square.—Gen. James B. McPherson. By James T. Rebisso.
- MARSHALL—Capitol west terrace.—John Marshall, Chief Justice of the United States from 1801 to 1835. By W. W. Story. The figures in the panels, of Italian marble, are: Minerva Dictating the Constitution to Young America, and Victory Leading Young America to Swear Fidelity at the Altar of the Union.
- NAVAL MONUMENT, or Monument of Peace—Pennsylvania avenue at the foot of Capitol Hill.—By Franklin Simmons; erected from funds contributed by members of the Navy. "In memory of the Officers, Seamen and Marines of the United States Navy who fell in defense of the Union and Liberty of their Country, 1861-1865." The figures are of America weeping; History with record tablet: "They died that their country might live"; Victory with laurel wreath, and Peace with olive branch.
- PIKE—Indiana avenue and 3d street.—Albert Pike.
- PULASKI—Pennsylvania avenue and 13th street.—Casimir Pulaski. By Casimir Chodzinsky.
- RAWLINS—Pennsylvania avenue, Louisiana avenue and 9th street.—General John A. Rawlins. By J. Bailey.
- ROCHAMBEAU—Lafayette Square.—Jean Baptiste Donatien de Vimeure, Comte de Rochambeau. By F. Hamar. Presented by France in 1902. See Lafayette.
- SCOTT—Scott Square.—Gen. Winfield Scott. By H. K. Brown.
- SCOTT—Soldiers' Home grounds.—By Launt Thompson.
- SHERIDAN—Sheridan Square.—Gen. Philip Henry Sheridan. By Gutzon Borglum.
- SHEPHERD—Alexander R. Shepherd.—Plaza of Municipal Building.
- SHERMAN—Equestrian statue, south of Treasury.—Gen. William T. Sherman. By Carl Rohl-Smith.
- STEBEN—Lafayette Square.—Gen. Friedrich Wilhelm August von Steuben. By Albert Jaegers.
- THOMAS—Thomas Circle.—Gen. George H. Thomas. By J. Q. A. Ward. Erected by the Society of the Army of the Cumberland.
- WASHINGTON—Washington Circle.—George Washington. By Clark Mills.
- WASHINGTON—In the Smithsonian.—By Horatio Greenough.
- WEBSTER—Scott Circle.—Daniel Webster.
- WITHERSPOON—Connecticut avenue, 18th and L streets.—John Witherspoon, signer of the Declaration of Independence. By Wm. Couper.



# THE NAVY YARD.

ON the Eastern Branch of the Potomac, at the foot of 8th street east, and at the terminus of the Navy Yard (green car) line of the Pennsylvania avenue cars. Open to the public from 9 o'clock to 4 o'clock. No pass required. Local guides will facilitate inspection of the yard if one's time be limited.

**I**T is not a shipbuilding establishment, but an ordnance factory we find when we pass through the arched entrance of the Washington Navy Yard, and we are likely to be disappointed if we expect to find one of the armored ships of the White Squadron at anchor in the Eastern Branch. But there are guns to study, ancient relics of the past, trophies eloquent of the gallant exploits of the old Navy, and new guns here making for the equipment of the new Navy of to-day. The trophies meet us at the entrance. Just within the gate on Dahlgren avenue (the avenues are named after Commandants of the yard) we find two bronze cannon, which Capt. Stephen Decatur took from the Tripolitans, Aug. 3, 1804. Further down the avenue is the famous Long Tom.

**Long Tom.**—The Long Tom is a 42-pound cast-iron gun made in 1786. It belonged originally to the man-of-war *Noche*, one of the French fleet sent in 1798 to invade Ireland, and captured by the British under Sir John B. Warren. The gun was taken to England and sold to the Americans. It was afterward struck by a shot, and so injured as to be condemned, and was sold to Hayti, to be used against France, the nation in whose service it had first burned powder. Brought back to America again, the Long Tom formed one of the battery of the armed brig *General Armstrong* (fitted out by private hands and commanded by Capt. Samuel Chester Reid). On Sept. 24, 1814, off Fayal, one of the Azores, the *Armstrong* engaged single-handed in a fight with three ships of the British Squadron, which was then on its way to New Orleans, and so disabled the fleet that it was delayed, and failed to reach New Orleans for the great fight there, when Jackson won the day. The *Armstrong* was afterward sunk to save her from the enemy, but the Long Tom was removed and was presented by the Portuguese Government to the United States. It was sent to this country for the World's Fair.

At the end of the avenue, in front of the Commandant's office, and in the gun park south of it, there are other relics and trophies—guns captured by Decatur from Algiers and Tripoli, and taken in the wars of the Revolution, 1812, Mexican and Civil.

**The Museum** is shaded by a willow tree which was grown from a slip from one of the trees over the grave of Napoleon at St. Helena; it was brought home by Commodore Bainbridge and planted here. The Museum contains a collection of relics and of specimens illustrating different classes of ordnance, projectiles and naval equipments.

**In the gun shop** (reached by the small stairway on the right of Dahlgren avenue) may be seen one of the most impressive exhibitions on this continent of machinery in operation. Here are the great lathes, turning, boring and rifling the steel breech-loading rifles of the Navy. These are formidable pieces of artillery, ranging from the 4-in. caliber to that of 13-in. caliber, which is 39-ft. 11-in. in length, weighs 65 tons, and carries a projectile of 1,100-lbs., with a range of thirteen miles. The calibers are 4, 5, 6, 8, 10, 12 and 13 inches; the ranges—4, 5, 6, 8, 10, 12 and 13 miles.



THE GUN SHOP.

**The Gun Shop and Its Work.**—The guns are forged at Bethlehem, Pa., and are brought here in a rough state to be finished. Each gun consists of a central steel tube, and its jacket and hoops also of steel. The jacket and hoops are shrunk upon the tube, i. e., are fitted on to it when expanded by heat, and are then shrunk by cooling, just as the tire is shrunk upon the wagon wheel. All the successive processes may be witnessed—the boring of the jacket cylinder, trimming down the tube to fit the jacket, and fitting the heated jacket upon the tube; boring the hoops, trimming the jacket to fit the hoops, and fitting the heated hoops upon the jacket. As the jacket cools it shrinks upon the tube as compactly as if the jacket and tube were one solid piece, and the hoops in turn become as a part of the jacket. The gun, thus built up of separate layers of steel, is a product which in practice proves to possess greater strength than a gun forged of one mass of metal. The work involves an extreme nicety of calculation on the part of the engineers who plan the measurements.

From this stage of manufacture, the gun—weighing sixty odd tons—is carried by the powerful traveling crane to the barrel-boring lathes, where the barrel and chamber are bored out; and then to the rifling lathe, which cuts the grooves of the rifling, inch by inch, foot by foot, through the length of the barrel. The operations here are on a gigantic scale, the machinery is ponderous, the product titanic. The immense lathes do their work almost noiselessly, with ease, smoothness, precision and deliberation, which bespeak a reserve of strength and power irresistible.





LANDING OF COLUMBUS ON SAN SALVADORE.



DE SOTO'S DISCOVERY OF THE MISSISSIPPI.



# THE CAPITOL.

THE CAPITOL is situated on Capitol Hill,  $1\frac{1}{2}$  miles from the White House, and Treasury. It is three squares from the Union Station via Delaware Avenue.

The building is open daily, except Sundays and holidays, from 9 to 4:30, or until one-half hour after adjournment. During a term of Congress the forenoon is the best time for inspecting the legislative halls and the various committee rooms. Congress goes into session at 12 o'clock noon; visitors are allowed upon the floor of Senate and House until 11:45, thereafter in the galleries only. The several galleries are designated over the doors: Gentlemen's, Ladies', Reserved, Diplomatic Corps, Press. Those marked Ladies' and Gentlemen's are open to the public.

\* \* \* CAPITOL GUIDES.—There is a staff of regularly authorized Capitol guides, who conduct visitors through the building, and point out and explain all objects of interest; and it will be found advantageous to employ their services, which may be had for a reasonable charge.

THE CAPITOL is distinguished for its commanding situation and majestic proportions, for dignity, grace and beauty of design, and adornments and decorations which beautify it without and within. All these unite to give it rank as an architectural object among the noblest in the world. From an elevated site on Capitol Hill, 97-ft. above the level of the river, it overlooks the amphitheatre of the Potomac and is a conspicuous feature of the landscape from miles on every side. It is set amid grounds whose extent and arrangement add much to the architectural effect.

The building faces the east, for in that quarter the projectors assumed that the city would grow; but the development of Washington has been toward the west, and it is from this direction that the Capitol is usually approached. From the main western entrance of the grounds, near the Peace Monument, the approach leads up the gently rising lawns to flights of steps, which give ascent to the upper terrace or open court, which extends the entire length of the west front and around the north and south ends. Here a beautiful view is afforded of the city and encircling hills, stairs which lead to the Rotunda. The Amateis bronze doors which will adorn this entrance are shown in the Corcoran Gallery. Description on page 118.

On the east front are three grand porticoes with Corinthian columns, and there is a portico of similar columns on the end and west front of each extension, and a loggia on the west front of the main building. Broad flights of marble steps lead up to the porticoes from the esplanade on the east.

The central building is constructed of Virginia sandstone, painted white; the extensions are of Massachusetts marble. The 24 columns of the grand central portico are monoliths of Maryland sandstone, 30-ft. high; the 100 columns of the extension porticos are monoliths of Maryland marble. The entire length of the Capitol is 751-ft. 4-in.; width, 350-ft.; area, over  $3\frac{1}{2}$  acres.

The cornerstone of the main building was laid by President Washington, Sept. 18, 1793. The wings of the central building were completed in 1811, and were partially

burned by the British in 1814. The entire central building was finished in 1827. The cornerstone of the extension was laid by President Fillmore, July 4, 1851; Daniel Webster was the orator. The extensions were first occupied by Congress 1857 and 1859. Up to that time the Senate Chamber was the present Supreme Court Room; and the Hall of Representatives was the present National Statuary Hall.

**Dome.**—The crowning glory of the Capitol is the imposing Dome, springing from a peristyle of fluted Corinthian columns above the central building and terminating in a lantern, which is surmounted by the Statue of Freedom, towering 307½-ft. above the esplanade.

The height of the Dome above the base line of the east front is 287-ft. 5-in.; from the roof balustrade, 217-ft. 11-in.; diameter at the base, 135-ft. 5-in. It is of iron, and weighs 8,909,200 pounds. It is so constructed that with the variations of temperature the iron plates expand and contract, "like the folding and unfolding of a lily." The peristyle has 36 columns and 36 windows, with a balustrade above. The lantern is 15-ft. in diameter and 50-ft. in height; it has electric lights, which illuminate the Dome during the night session. The Dome, designed by Walter, was completed in 1865.

The bronze statue of Armed Liberty, designed by Crawford, is 19-ft. 6-in. high, and weighs 14,985 pounds. It was set in place on Dec. 2, 1863. A full-sized model of the figure is in the National Museum, where the majestic expression of the countenance may be noted, with the details of the crest of the eagle's beak and plumes, sheathed sword, shield, and supporting globe with its legend, *E Pluribus Unum*.

**House Portico.**—In 1909 Congress authorized the decoration of the east portico of the House, and the commission was entrusted to Paul W. Bartlett, who has designed a group of sculpture for the tympanum. The central figure is of the Goddess of Peace; she is armed with the buckler of defense, and holds out the olive branch. On her left are represented Hunting (Indian with slain deer) and Agriculture (mower, plowman, husband-woman); and on her right are Manufactures (printer, metal workers) and Navigation (youths stepping the mast of their boat). At the time of this writing the sculptures have not been set in place. The bronze doors of this portico are described on page 42.

**The Rotunda Portico** has an allegorical group by Persico, after a design by John Quincy Adams, of the Genius of America. In the center stands America, with the eagle at her feet. Her shield, with its legend, U. S. A., rests upon an altar inscribed with the significant date, July 4, 1776. She is listening to the inspiration of Hope, and indicating her reliance upon Justice, whose scroll of the Constitution bears the date of the adoption of that instrument, September 17, 1787. Of the two colossal groups in marble, one is Persico's Discovery of America—Columbus and an Indian girl (the armor copied from a suit worn by Columbus, and preserved in Genoa), the other Greenough's Settlement of America—a pioneer in desperate conflict with a savage. There are marble figures by Persico of War—Mars in Roman mail, with shield and spear; and Peace—Ceres, with olive branch and fruits. Over the door is a composition of Peace and Fame placing a wreath of laurel upon the brow of Washington. The bronze door is described on page 32.

**Senate Portico.**—The fortunes of the American Indians furnish a theme which we shall find constantly recurring throughout the decorations of the Capitol. The marbles and bronzes of the Rotunda portico are sug-



THE BAPTISM OF POCAHONTAS.



THE EMBARKATION OF THE PILGRIMS.



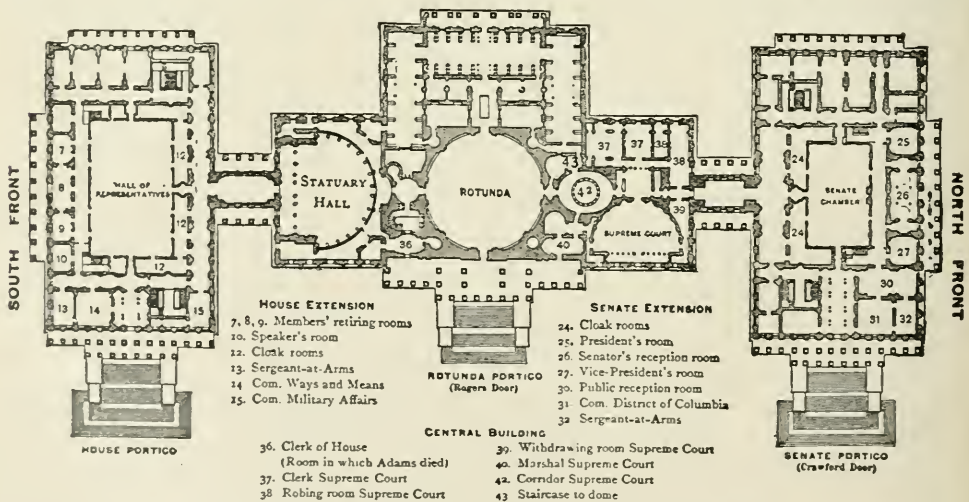
gestive of the first contact of the white race and the red; the marble group in the tympanum of the Senate portico is significant of what the coming of the new race was to mean for the old. The subject (by Crawford) is American Development and the Decadence of the Indian Race. In the centre stands America, in the effulgence of the rising sun, bestowing honor instead of gifts upon General Washington. On the right are Commerce, Education, Mechanics and Agriculture. On the left the Pioneer, the Hunter, a dejected Chieftain, and an Indian mother with her babe mourning beside a grave. In the wall above the Senate entrance are marble figures of Justice and History (by Crawford), and the door is the Crawford bronze door described on page 51.

**Tour of the Capitol.**—A convenient program for seeing the Capitol is to study first the Rotunda, then to visit in succession the Hall of Statuary, the House and its committee rooms, the Supreme Court, the Senate and its rooms, the west portico for the view. Study the Capitol plan below.

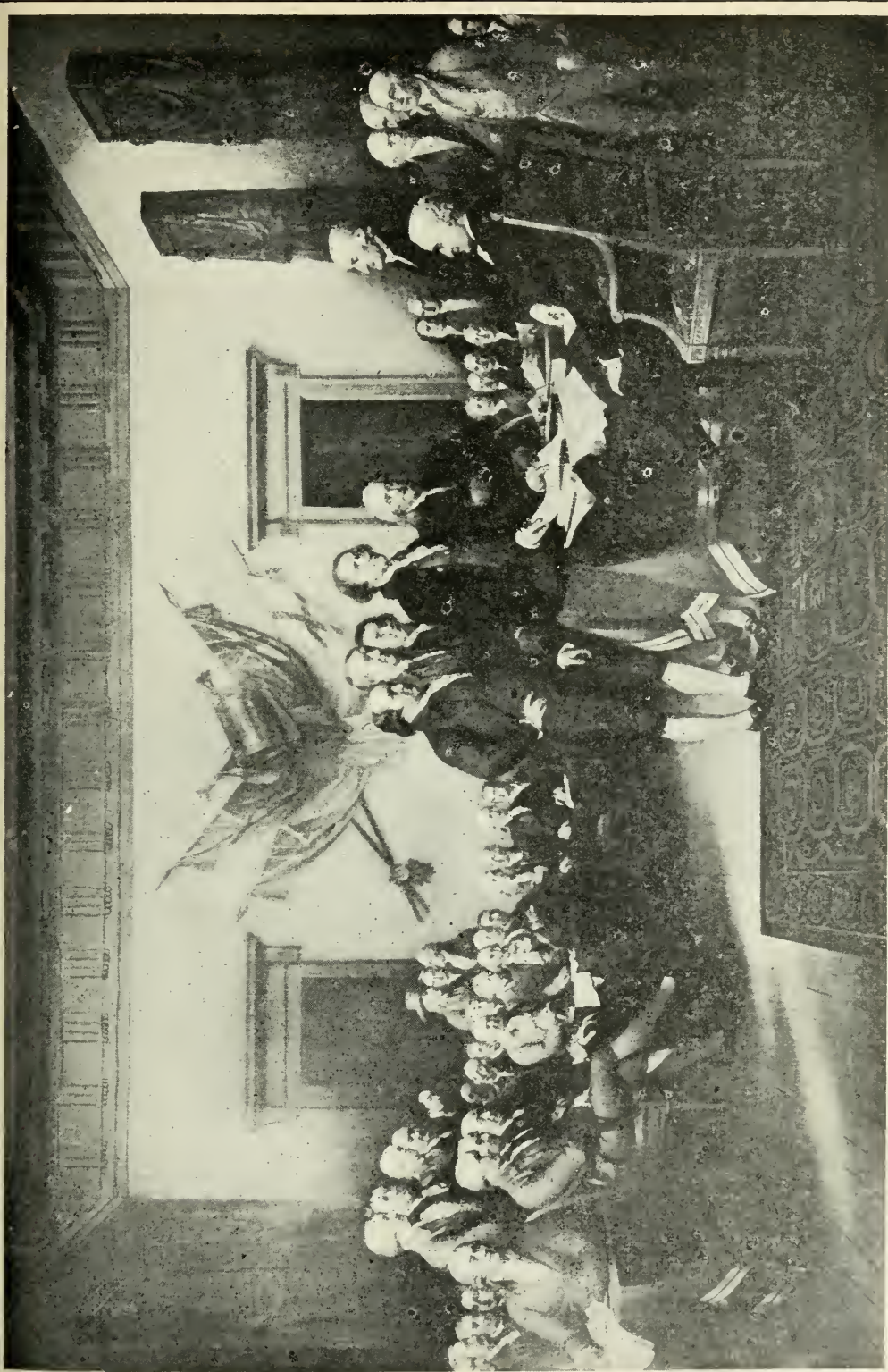
Note the magnificent marble corridors and stairways of the extensions; the pilasters, columns and capitals, sculpture and frescoing; the tessellated floors, and the vistas through the windows, giving glimpses of the city and the Washington Monument, the Library, and the Capitol itself.

### The Rotunda.

The Rotunda in the centre of the main building is the room to which one usually comes first, and it is a convenient point from which to visit the various parts of the Capitol. The north door leads to the Supreme Court Room and the Senate Chamber; the south door to the National Statuary Hall and the Hall of Representatives; the east door (Rogers Bronze) opens on the portico, and the west door leads to the west entrance.



THE CAPITOL consists of a main or central building (from which springs the dome) and two extensions, north and south, connected with the central building by corridors. It has three stories—basement, principal story and attic—and the roof is surmounted on all sides by an ornamental balustrade. In the central building are the Rotunda, the Supreme Court Room, Committee Rooms, and the National Statuary Hall. The north extension contains the Senate Chamber, and is known as the Senate Extension. The south extension contains the Hall of Representatives, and is designated as the House Extension.



DECLARATION OF INDEPENDENCE.



**Rotunda Paintings.**—The Rotunda is an immense circular hall 97 2/3-ft. in diameter, and rising clear from floor to inner shell of Dome and canopy, 180-ft. above. Light is admitted through the 36 windows of the peristyle. The walls are adorned with paintings, sculptures and frescoes, and the vaulted canopy top above the eye of the Dome glows with color. The eight oil paintings in the panels of the hall have for their subjects memorable scenes in the history of the continent and of the United States. The key to each picture hangs beneath it. They are:—

*Landing of Columbus on San Salvador, Oct. 12, 1492. (By Vanderlyn.)*

*Discovery of the Mississippi by De Soto, 1541. (By W. H. Powell.)*

*Baptism of Pocahontas, Jamestown, Va., 1613. (By John G. Chapman.)*

*Embarkation of the Pilgrims from Delft-Haven, July 22, 1620. (Weir.)*

The scene is the deck of the *Speedwell*, and the incident is that described by Bradford: "Their Reverend pastor, falling downe on his knees (and they all with him), with watrie cheekes commended them with most fervente praiers to the Lord and His blessing."

*The Declaration of Independence, Philadelphia, July 4, 1776. (By John Trumbull, of Connecticut.)* The scene is the hall of the Continental Congress. John Hancock, President of the Congress, is seated at the table, and in front of him stand the Committee of Five—Thomas Jefferson, John Adams, Benjamin Franklin, Roger Sherman and Robert L. Livingston.

*The Surrender of Burgoyne, Saratoga, Oct. 17, 1777. (By Trumbull.)* General Burgoyne, attended by General Phillips, offers his sword to General Gates, who declines to receive it, but invites the British officers to enter his marquee and partake of refreshments.

*Surrender of Cornwallis, Yorktown, Oct. 19, 1781. (Trumbull.)* The painting represents the moment when General O'Hara and other officers of the British army, conducted by General Lincoln, are passing the two groups of American and French guards, and entering between the two lines of victors.

*The Resignation of General Washington, Dec. 23, 1783. (Trumbull.)* Washington's surrendered commission is preserved in the State Department, and the uniform of Commander-in-Chief worn on this occasion is shown among the Washington relics in the National Museum. After taking an affectionate leave of his old comrades at New York, General Washington proceeded to Annapolis, where Congress was then sitting, and there resigned his commission, divested himself of all authority, and retired to private life. The surrendered commission is preserved in the State Department, and the uniform of Commander-in-Chief worn on this occasion is shown among the Washington relics in the National Museum.

*The Trumbull paintings* have peculiar interest and value because the figures in them are authentic portraits. Col. John Trumbull, an aide-de-camp of Washington, "having a natural taste for drawing, took the resolution of cultivating that talent, with the hope of thus binding his name to the great events of the Revolution by becoming the graphic historiographer of them and of his comrades." With this view he devoted





THE SURRENDER OF BURGOYNE.



WASHINGTON DECLINING OVERTURES FROM CORNWALLIS AT YORKTOWN.

himself to the study of the art of painting, first in this country and then in Europe. To John Adams, then Minister to England, and Thomas Jefferson, Minister to France, he communicated his ambitious design of painting a series commemorative of the principal events of the Revolution, preserving faithful portraits of its conspicuous actors, and accurate details of scenes, dress and arms. He painted Adams in London and Jefferson in Paris, and at the house of Jefferson the French officers who were to be included in the Yorktown picture. He was given sittings by Washington and others in New York, at that time the seat of government, and then traveled through the country, from New Hampshire to South Carolina, collecting portraits and other materials. In 1816, after more than thirty years of preparation, he was commissioned by Congress to paint the four great pictures now in the Rotunda—works which at once are held priceless for their portraits of the Fathers of the Republic, and are a realization of the artist's high ambition.

**Sculptures.**—In the arabesques above the paintings are sculptured portraits of Columbus, Raleigh, Cabot and La Salle (by Capellano and Causici); and above the doors are sculptures of the landing of the Pilgrims, Pocahontas Rescuing Capt. John Smith, William Penn's Conference with the Indians, and Daniel Boone in Conflict with the Indians. (These are by Causici, Capellano and Gevelot.)

**Rotunda Frieze.**—At a height of 65-ft. above the floor, and encircling the wall, here 300-ft. in circumference, runs a fresco (by Brumidi and Costaggini) in imitation of high relief, illustrating periods of the history of the continent. America is depicted with Indian and eagle, standing with History, who records on her tablet the progress of events. The subjects are: Landing of Columbus, Cortez and Montezuma in the Temple of the Sun, Pizarro in Peru, Burial of De Soto, Rescue of Capt. John Smith, Landing at Plymouth Rock, Penn's Treaty with the Indians, Settlement of New England, Oglethorpe and the Muscogeese, Battle of Lexington, Declaration of Independence, Surrender of Lord Cornwallis, Death of Tecumseh, the American Army Entering the City of Mexico, California Gold Mining. The series is to be completed.

**The Canopy** overhanging the eye of the Dome, at a height of 180-ft. above the Rotunda floor, is 65-ft. in diameter, and gives a field of 4,640 square feet for Brumidi's colossal allegorical fresco, depicting the Apotheosis of Washington. (See description on a following page.) The gallery, which encircles the hall just beneath the canopy, is a whispering gallery, wherein two persons standing on opposite sides 65-ft. apart, may distinctly hear one another speaking in whispers.

**The Statues** are of Lincoln, Jefferson, Baker, Grant and Hamilton.

Edward Dickinson Baker, of Oregon, 1811-1861; Fought in Mexican War; Senator from Oregon; commanded a brigade at Ball's Bluff, Oct. 21, 1861, and was mortally wounded. (By Horatio Stone.)

Ulysses Simpson Grant, 1822-1885. Lieutenant-General in the Civil War and commander of the Union armies; President 1869-1877. (By Franklin Simmons. Presented by the Grand Army of the Republic.)

Alexander Hamilton, of New York, 1757-1804. Officer in Revolution; exerted important influence through the *Federalist* in securing adoption of the Constitution; President Washington's Secretary of the Treasury; author of our financial system. A panel in the Senate Bronze Door commemorates Hamilton's gallantry at Yorktown, when he led an advanced corps to the storming of a British redoubt. (By Stone.)





THE SURRENDER OF CORNWALLIS.



GENERAL WASHINGTON'S RESIGNATION.





THE ROTUNDA CANOPY—APOTHEOSIS OF WASHINGTON.



COMMERCE.



FREEDOM.



AGRICULTURE.



MECHANICS.

**The Rotunda Canopy** represents the Apotheosis of Washington. In the center is Washington, seated in majesty, like Jove on Olympus, with supernal beings attending him. On his right sits Freedom; on his left Victory; and about him float the Thirteen States as aerial figures, their banner inscribed: *E Pluribus Unum*. Beneath, and encircling the base of the canopy, runs an allegory of the Revolution. The group in line directly below Washington represents the Fall of Tyranny—Freedom with her eagle putting to rout the forces of War, Tyranny, Priestcraft, Discord, Anger and Revenge. Following to the right are depicted in succession: Agriculture (America, Ceres, Flora and Pomona); Mechanics (Vulcan); Commerce (Mercury, with portrait of Alexander Hamilton, and of Robert Morris, signer of the Declaration, financier of the Revolution, in the last days of his life imprisoned for debt, and here given enduring fame); Marine (Neptune, and Aphrodite with the Atlantic cable); Arts and Sciences; (Minerva, with portraits of Franklin, Fulton and Morse).



MARINE.



ARTS AND SCIENCES.



Thomas Jefferson, of Virginia, 1743-1826. Author of the Declaration of Independence and one of its signers; as Member of Congress, originated our system of coinage; as Minister to France negotiated important commercial treaties; Secretary of State, Washington's first term; Vice-President with John Adams; President 1801-9; founder of the first Republican Party, from which the Democratic Party of to-day claims descent. (By P. D. David d'Angers; presented by Capt. U. P. Levy, U. S. Navy.)

Abraham Lincoln, of Illinois, 1809-65. President 1861-65. (Statue by Vinnie Ream. Colossal marble head by Gutzon Borglum.)

George Washington. Plaster cast of Houdon's statue. Bronze bust by David d'Angers, presented in 1904 by descendants of French officers who fought in the American Revolution and other French citizens, to replace the marble bust destroyed by fire in 1851.

**Rogers Door.**—At the east door of the Rotunda is the Rogers Bronze Door, designed and modeled by the American artist, Randolph Rogers, at Rome in 1858, and cast by Von Miller at Munich. The panels are filled with high reliefs illustrating scenes in the career of Columbus:

Columbus before the Council of Salamanca; His Departure from the Convent of La Rabida; the Audience before Ferdinand and Isabella; the Sailing from Palos on the First Voyage; the Landing at San Salvador; the First Encounter with the Indians; the Triumphal Entry into Barcelona; Columbus in Chains; His Death.

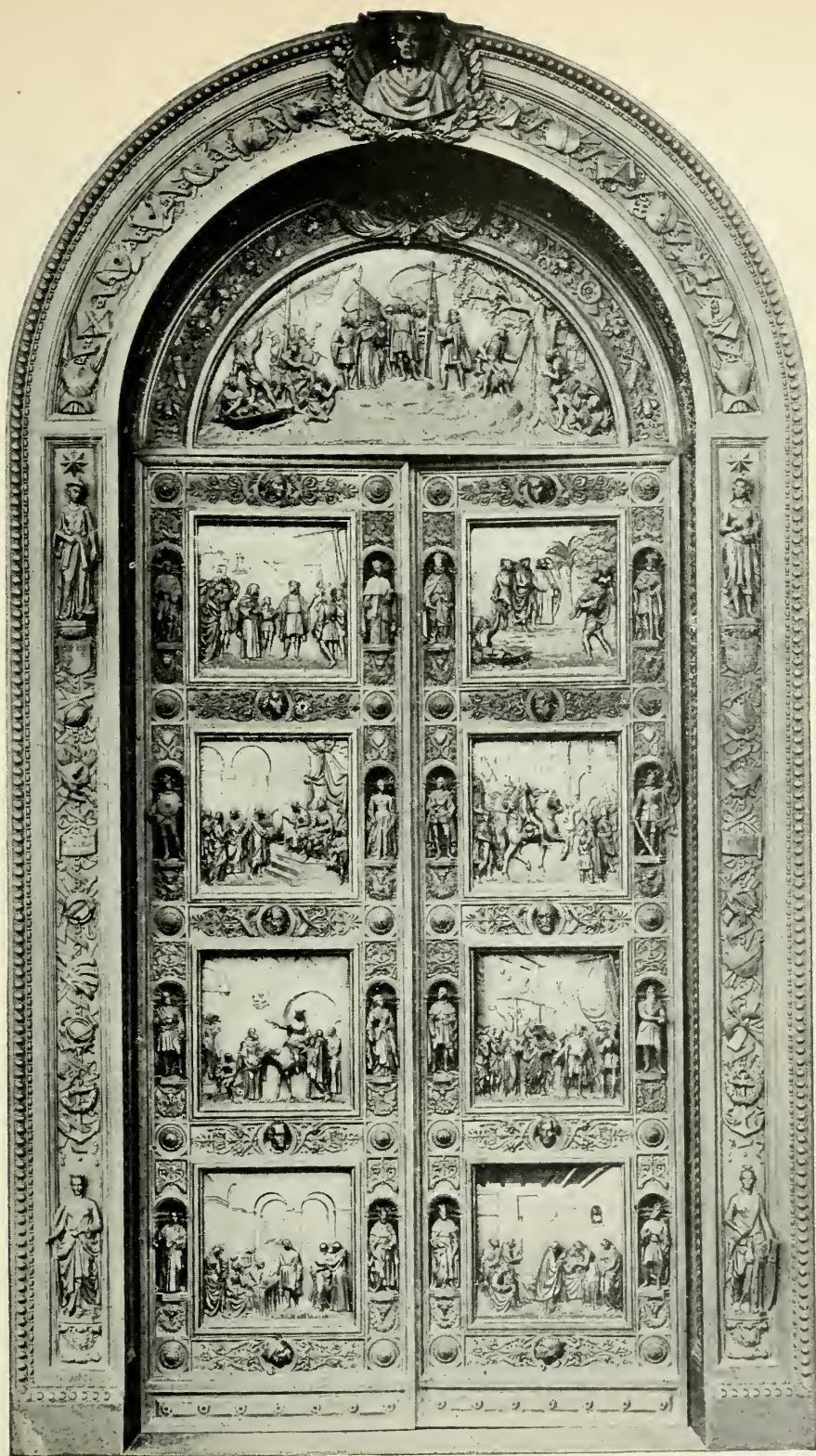
On the transom arch is a portrait of the Discoverer; and on the panel borders, in papal robe and royal crown and suit of mail, are the personages who played their parts in the memorable world drama of the fifteenth century—the sovereigns Alexander VI. of Rome, Ferdinand and Isabella of Spain, Charles VIII. of France, John II. of Portugal, and Henry VII. of England; the friends and patrons of Columbus—Cardinal Mendoza, Lady Beatriz de Bobadilla, and Juan Perez de Marchena, prior of La Rabida; the companions of the Discoverer and conquerors of the New World—Pinzon, captain of the "Pinta"; Bartholomew Columbus, Ojeda, Vespucci, Cortez, Balboa, and Pizarro. The frames of the panels show portraits of Irving, Prescott and other historians of Columbus. The decorative scheme of the border is of anchors, rudders, casques and armor, symbolical of exploration and conquest; while four race types stand for the continents, Asia, Africa, Europe and America.

**Inauguration.**—The Rotunda portico is the scene of the inauguration. The retiring President and the incoming President ride together from White House to Capitol. The oath of office having been taken by the Vice-President in the Senate Chamber, all repair to the Rotunda portico, and its grand-stand erected for the occasion. It is a brilliant and impressive assemblage—the Chief-Justice and the Associates in their robes of office, the members of the Diplomatic Corps in resplendent uniforms; the members of the House and Senate, officers of the Army and Navy, and other dignitaries of the land; while on the esplanade in front are gathered tens of thousands of spectators. The President having read his inaugural address, the Chief-Justice administers the oath of office:—

"I do solemnly swear that I will faithfully execute the office of President of the United States, and will to the best of my ability preserve, protect and defend the Constitution of the United States."

The programme concludes with a review by the new President of the vast procession—of troops, marines, militia, political clubs and others—which marches from the Capitol down Pennsylvania avenue and past the reviewing stand in front of the White House.





THE ROGERS BRONZE DOOR OF THE ROTUNDA.

**The National Statuary Hall.**

**The National Statuary Hall**, semi-circular in shape and designed by Latrobe, after a Greek theatre, is one of the most beautiful rooms of the Capitol. On the north side it has a colonnade of Potomac marble with white capitals, and a screen of similar columns on the south side supports a noble arch. The domed ceiling, decorated after that of the Roman Pantheon, springs 57-ft. to a cupola, by which the room is lighted. Above the door leading from the Rotunda is Franzoni's historical clock. The design is of History with recording tablet, borne in the winged car of Time, its wheel supported on a globe circled by the Zodiac. In the arch above the south door is Causici's figure of Liberty Proclaiming Peace, and beneath is an eagle (by Valperti) poised as about to fly. Ranged around the hall are statues of marble and bronze.



FRANZONI'S "HISTORY."

This room was the Hall of Representatives, and was the forum of the debates by Webster and Clay, Adams, Calhoun and others whose names are indelibly associated with the history of Congress. A plate set in the marble floor southwest of the centre marks the spot where John Quincy Adams fell, stricken with paralysis, during a session of the House. In the room of the Clerk of the House, opening off from the Hall, is a memorial bust, of which the inscription runs: "John Quincy Adams, who after fifty years of public service, the last sixteen in yonder Hall, was summoned thence to die in this room, 23 February, 1848."

In 1864, at the suggestion of Senator Morrill, of Vermont (then a member of the House), the room was set apart as a National Statuary Hall, to which each State might send the statues of two of its distinguished citizens. The act reads:

The President is hereby authorized to invite each and all the States to provide and furnish statues, in marble or bronze, not exceeding two in number for each State, of



deceased persons who have been citizens thereof, and illustrious for their historic renown or from distinguished civic or military services, such as each State shall determine to be worthy of this national commemoration; and when so furnished, the same shall be placed in the old hall of the House of Representatives, \* \* \* which is hereby set apart \* \* \* as a National Statuary Hall.

Rhode Island was the first to respond, choosing Roger Williams and Nathaniel Greene; and more than half of the States have contributed statues, as follows:

**Samuel Adams**, of Massachusetts, 1722-1803. Did perhaps more than any other one man to bring about the Revolution. On March 6, 1770, the day after the Boston massacre, he was spokesman of a committee sent to demand the withdrawal of the British troops, and the pedestal bears the ultimatum he then addressed to Governor Hutchinson: "Night is approaching. An immediate answer is expected. Both regiments or none." The troops were withdrawn. (By Annie Whitney.)

**Ethan Allen**, of Vermont, 1739-1789. The hero of Ticonderoga. On the night of May 10, 1775, he led his Green Mountain Boys to the surprise of the fortress, and demanded its surrender "in the name of Jehovah and the Continental Congress." (By L. C. Mead.)

**William Allen**, of Ohio, 1806-1879. Member of Congress; Senator; Governor. (By Niehaus.)

**Stephen F. Austin**, of Texas, 1793-1836. The Founder of Texas; established the first American colony on site of Austin, in 1821. Here shown in frontier garb and with the long rifle of the pioneer. (By Elizabeth Ney.)

**Thomas Hart Benton**, of Missouri, 1782-1858. Senator.

**F. P. Blair**, of Missouri, 1821-1875. Member of Congress; General Civil War.

**Charles Carroll**, of Carrollton, Maryland, 1737-1832. Signer of the Declaration; Senator.

**John C. Calhoun**, of South Carolina. 1782-1850. Member of Congress. Secretary of War. Vice-President. Senator. Secretary of State (By F. W. Ruckstuhl.)

**Lewis Cass**, of Michigan, 1782-1866. General in War of 1812; Governor of Michigan Territory; Secretary of War under Van Buren; Minister to France; Senator; Secretary of State under Buchanan. (By French.)

**George Clinton**, of New York, 1739-1812. Member of Continental Congress; General in Revolution; first Governor of New York State; Vice-President, two terms, with Jefferson and Madison. (By H. K. Brown.)

**Jacob Collamer**, of Vermont, 1792-1865. Member of Congress; Postmaster-General under Taylor; Senator. (By P. Powers.)

**J. L. M. Curry**, of Alabama. Statesman, educator, patriot, orator. (By Dante Sodini.)

**Robert Fulton**, of Pennsylvania, 1765-1815. First inventor to make practical application of steam power to navigation; built first successful steamboat, the "Clermont," 1807. (By Howard Roberts.)

**James Abram Garfield**, of Ohio, 1831-1881. (By Niehaus.) Major-General, Army of the Cumberland; Member of Congress; elected to Senate; President. The bronze piece at base of pedestal—sword, wreath and palm—is symbolical of War, Victory and Peace.

**Nathaniel Greene**, of Rhode Island, 1742-1786. (By H. K. Brown.) General in Revolutionary War; Commander of the Southern Army; native of Rhode Island, but identified with the Carolinas and Georgia, which States made him grants of property at the close of the war in recognition of his brilliant services.

**John Hanson**, of Maryland. President Continental Congress. (Brooks.)

**James Harlan**, of Iowa. Senator. (By N. V. Walker.)

**Sam Houston**, of Texas, 1793-1863. Leader of the Texas revolution; President of the Texas republic until its annexation by the United States in 1845; Senator, 1845-59; Governor, 1859-61. Wears the deerskin dress of pioneer days. (By Elizabeth Ney.)

**John J. Ingalls**, of Kansas. Senator. (By Niehaus.)

**John E. Kenna**, of West Virginia. Senator.

**William King**, of Maine. First Governor. (By Franklin Simmons.)

**S. J. Kirkwood**, of Iowa. Governor. (By Vinnie Ream.)



**Philip Kearney**, of New Jersey, 1815-1862. (By H. K. Brown.) Officer in Mexican War; Major-General Volunteers, Civil War. His death in the battle of Chantilly evoked Baker's noble "Dirge for a Soldier," beginning:

Close his eyes; his work is done!  
What to him is friend or foeman,  
Rise of moon, or set of sun,  
Hand of man or kiss of woman?

**Robert E. Lee**, of Virginia, 1807-70. Graduated at West Point 1829; served in Mexican War; resigned his commission in 1861, and enlisted in the Confederate service; commanded the Army of Northern Virginia; was opposed to Grant in many important campaigns, and surrendered to him at Appomattox, April 9, 1865; president of Washington College, now Washington and Lee University, 1865-70. The uniform is that of the Confederate service.

**Robert R. Livingston**, of New York, 1746-1813. Member of Continental Congress; one of the committee to draft the Declaration; first Chancellor of the State; Minister to France; completed the treaty for the Louisiana Purchase, and is here represented with the document. By the Louisiana Purchase (in 1803) the United States acquired for \$15,000,000 all the French possessions from the Gulf of Mexico to the Canadian line, and from the Mississippi to the Rockies. (By E. D. Palmer.)

**Pere Marquette**. The statue, sent by Wisconsin, represents the missionary explorer in dress of a priest, and holding a chart of the Lac des Illinois. The inscription reads: "Wisconsin's Tribute. James Marquette, S. J., who with Louis Joliet, discovered the Mississippi River at Prairie du Chien, Wis., June 17, 1673." (By G. Trentanove.)

**O. P. Morton**, of Indiana, 1823-77. Governor 1861-67; Senator 1867-77. (By Niehaus.)

**John Peter Gabriel Muhlenberg**, of Pennsylvania, 1746-1807. (By Blanche Nevin.) Major-General in Revolution; Member of Congress; Senator. Muhlenberg was an Episcopalian clergyman; and while still preaching in the Blue Ridge, in Virginia, he was given a colonel's commission by General Washington. The artist has found her inspiration in that stirring incident of a Sunday morning in 1775, when at the conclusion of his sermon Muhlenberg said: "There is a time for all things—a time to preach, and a time to pray; but there is also a time to fight, and that time has now come." Then, pronouncing the benediction, he threw off his gown, displaying a full military uniform. Proceeding to the door of the church, he ordered the drums to beat for recruits, and nearly 300 of his congregation responded to the appeal.

**Francis H. Pierpont**, of West Virginia. Elected Governor of Virginia by the Wheeling Convention of 1861; instrumental in the erection of the new commonwealth; the Father of West Virginia. (By Franklin Simmons.)

**Alexander Ramsey**, of Minnesota. Governor of Minnesota Territory, 1849-53; Governor of the State 1859-63; Senator 1863-75; Secretary of War 1879-81.

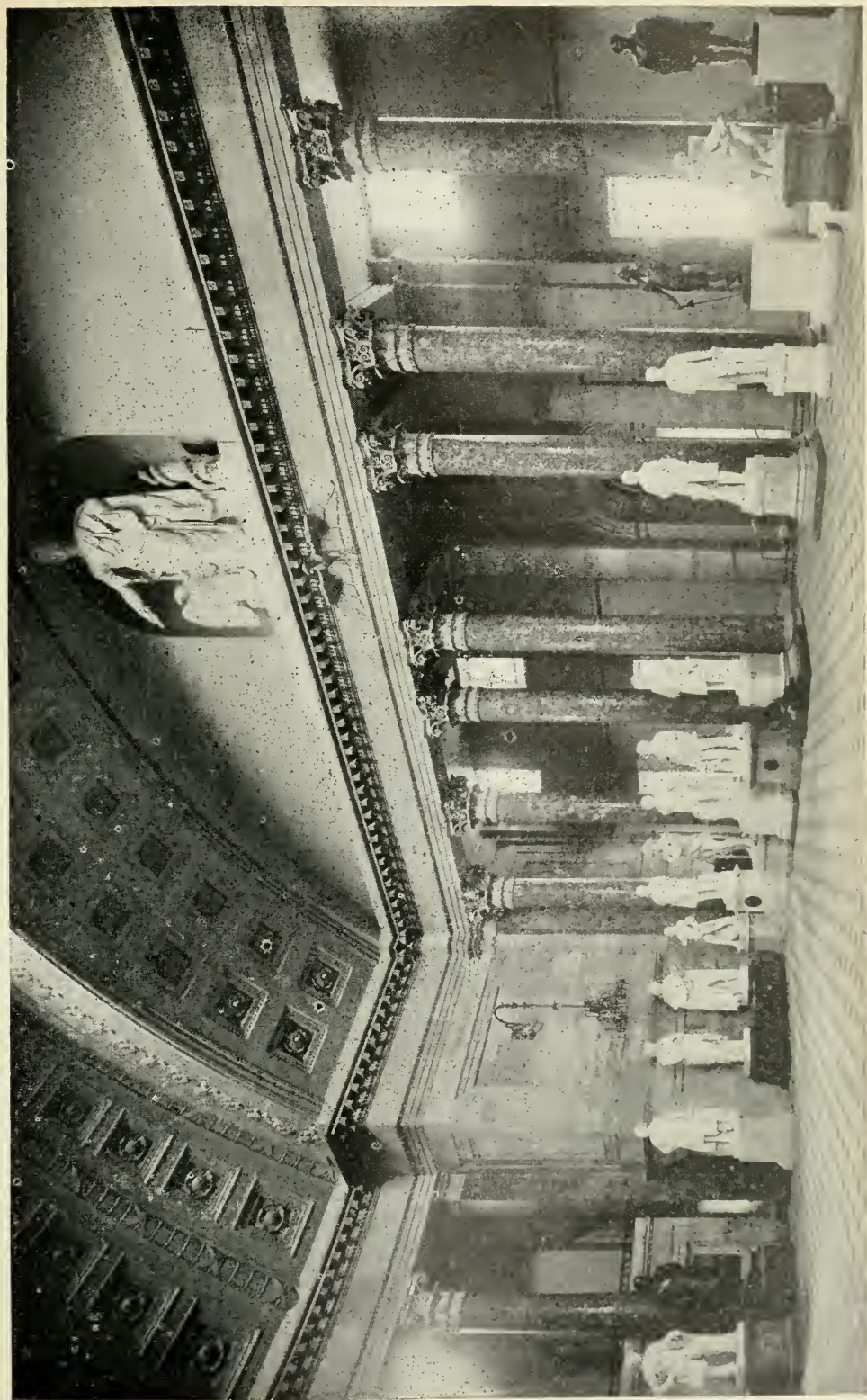
**Roger Sherman**, of Connecticut, 1721-1793. Member committee to draft Declaration; one of the signers; Member Continental Congress, United States Congress and Senate. (By C. B. Ives.)

**James Shields**, of Illinois, 1810-1879. Mexican War; Senator from Illinois, 1849; from Minnesota, 1857; General in Civil War. (By L. W. Volk.)

**George L. Shoup**, of Idaho. Senator. (By F. E. Tieble.)

**John Stark**, of New Hampshire, 1728-1822. New Hampshire's Revolutionary hero; led a regiment at Bunker Hill; took part in many of the most important engagements of the war. At Bennington, where he commanded the New Hampshire militia, he made the historic speech: "See there, men; there are the red-coats. Before night they are ours or Molly Stark will be a widow." For his gallantry on that occasion he was made Brigadier-General. His portrait is in Trumbull's *Surrender of Burgoyne*, which hangs in the Rotunda. (By Conrad.)

**Richard Stockton**, of New Jersey, 1730-1781. Member of Continental Congress; signer of the Declaration; imprisoned by the British, and subjected to hardships which eventually caused his death. (By H. K. Brown.)



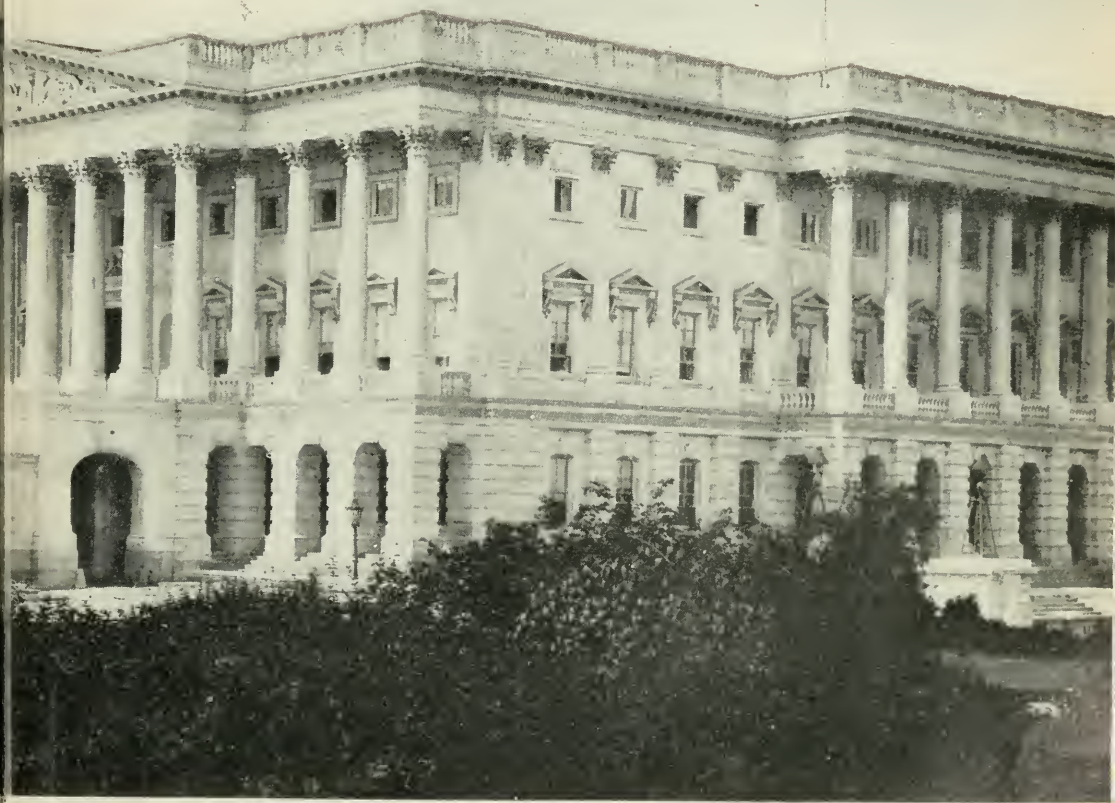
NATIONAL STATUARY HALL LOOKING TOWARD THE HOUSE.



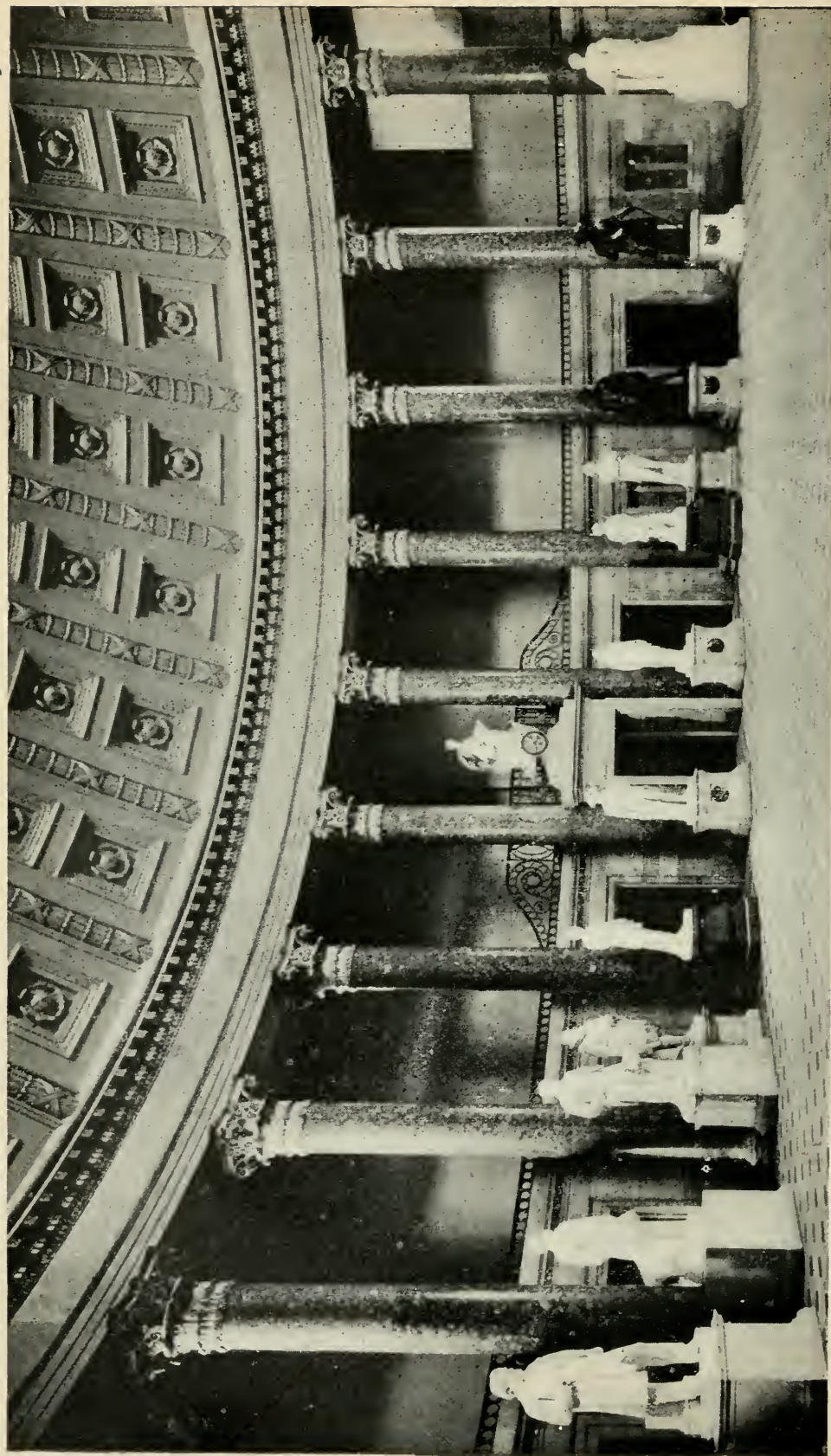


THE CAPITOL FROM THE





BRARY OF CONGRESS.



NATIONAL STATUARY HALL LOOKING TOWARD THE ROTUNDA.



**Frances Elizabeth Willard**, of Illinois. Founder of the World's Woman's Christian Temperance Union; and its President 1881-1898. President of the National Woman's Christian Temperance Union, 1879-1898. For many years Dean of the Woman's College of the Northwestern University, Evanston, Illinois. Lecturer and author. (By Helen Farnsworth Mear.) On the pedestal is inscribed Miss Willard's eloquent plea:

"Ah! it is women who have given the costliest hostages to fortune, when to the battle of life they have sent their best beloved with fearful odds against them. Oh, by the dangers they have dared, by the hours of patient watching over beds where helpless children lay, by the incense of ten thousand prayers wafted from their gentle lips to heaven—I charge you give them power to protect, along life's treacherous highway, those whom they have so loved."

**Roger Williams**, of Rhode Island, 1599-1683. Founder of the Colony; apostle of religious liberty. (By Franklin Simmons.)

**John Winthrop**, of Massachusetts, 1688-1649. First Governor of the Colony, 1629, under the new charter. (By R. S. Greenough.)

It has been said in criticism of the representation here of Winthrop, Williams and Marquette, that they were not "citizens" of the several States they represent, and therefore do not come within the authorization of the statute.

**Jonathan Trumbull**, of Connecticut, 1710-1785. Governor of Colony of Connecticut, and first Governor of the State; influential leader in the Revolution, and fertile in resources; a close friend of Washington, who "relied on him as one of his main pillars of support," and because of his skill in providing the sinews of war gave him the name of "Brother Jonathan," used ever since as the nickname of the United States. John Trumbull, artist of the Rotunda paintings, was his son. (By C. V. Ives.)

**Zebulon B. Vance**, of North Carolina. 1830-94. Member of Congress; Senator.

**Lew Wallace**, of Indiana. General U. S. Army. (By Andrew O'Connor.)

**George Washington**, of Virginia, 1732-1799. This is a replica of the statue in the Capitol at Richmond. The original was ordered by the Virginia Assembly, and the eminent French sculptor, Jean Antoine Houdon, was intrusted with the commission through Jefferson, then Minister to France. In 1785 Houdon accompanied Franklin to America, and visited Mount Vernon to prepare the model. It is life size; the dress is the military costume of the Revolution. Lafayette pronounced this the best representation of Washington ever made. The inscription was written by James Madison, afterward President:

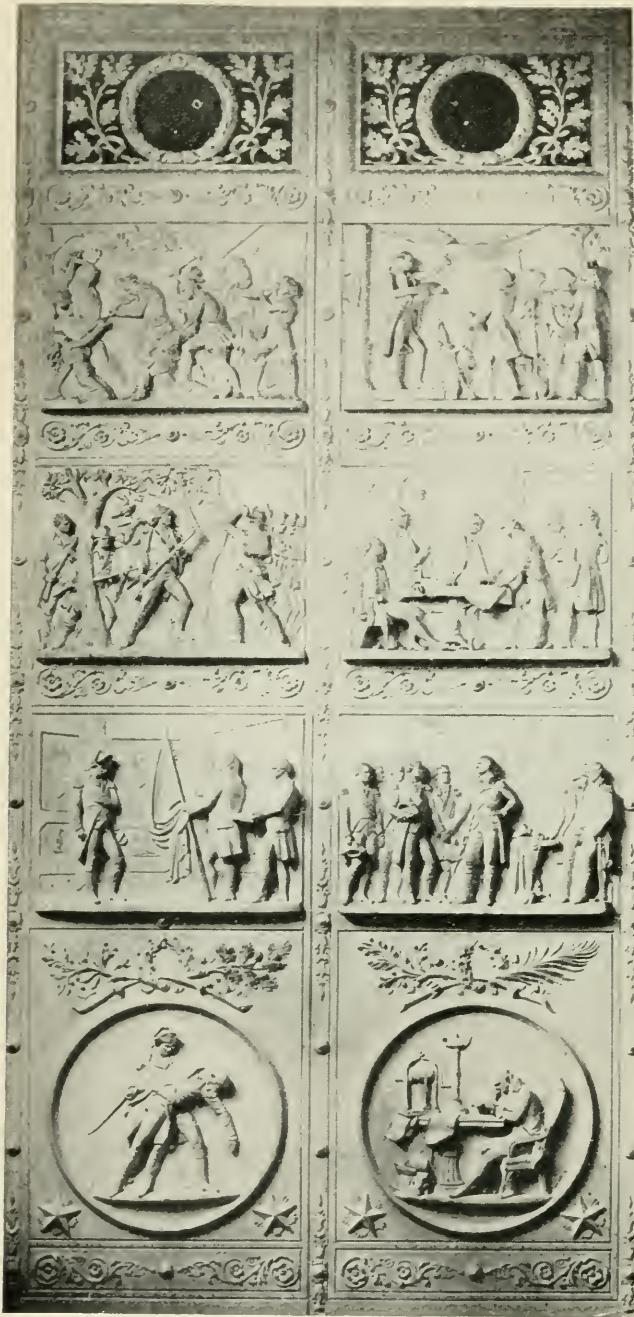
"The General Assembly of the Commonwealth of Virginia have caused this statue to be erected as a monument of affection and gratitude to **GEORGE WASHINGTON**, who, uniting to the endowments of a **HERO** the virtues of the **PATRIOT**, and exerting both in establishing the liberties of his country, has rendered his name dear to his fellow-citizens, and given the world an immortal example of true glory. Done in the year of **CHRIST**, one thousand seven hundred and eighty-eight, and in the year of the Commonwealth the twelfth."

**Daniel Webster**, of New Hampshire, 1782-1852. Statesman, orator, the Great Expounder of the Constitution. This Hall of Representatives has rung with his eloquence. (By Conrad.)



FRANCES ELIZABETH WILLARD.



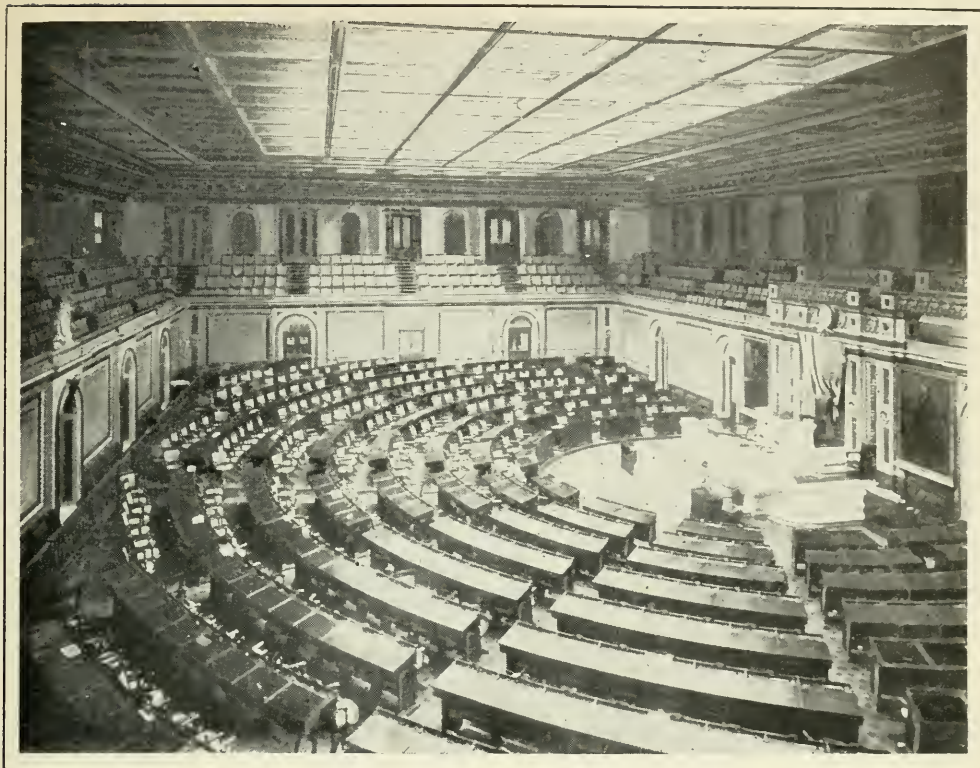


BRONZE DOORS—HOUSE PORTICO.

**Acoustics.**—The Hall has some extraordinary acoustic properties, by which whispers become shouts, and persons may converse with one another while their faces are buried in opposite corners. These peculiarities were a source of much vexation of spirit to the orators who debated here, but, as now demonstrated by the guides, afford entertainment for the visitor of to-day. The variegated marble of the columns contains some astonishing natural pictures, perfect forms of birds and animals, and human faces, among which even grave Senators are wont to find likenesses of their associates.

**The House Bronze Doors.**—The bronze doors of the portico of the Hall of Representatives were designs by Crawford, the sculptor of the Statue of Freedom surmounting the Dome, the bronze doors of the Senate portico and other sculptures elsewhere noted. The modeling of the doors was by William H. Rinehart. Congress appropriated \$45,000 for

the casting, which was done by Melzar H. Mossman, Chicopee, Mass. The subjects are: Massacre of Wyoming.—In July, 1778, a force of British provincials and Indians invading the Wyoming Valley, in Pennsylvania, set fire to dwellings and murdered many of the inhabitants. Battle of Lex-



HALL OF REPRESENTATIVES.

ington, April 19, 1775, the beginning of the American Revolution. Presentation of flags to Gen. William Moultrie for his defense of Sullivan's Island, Charleston Harbor, June 28, 1776. Death of General Montgomery, in the attack on Quebec, Dec. 31, 1775. The Declaration of Independence, July 4, 1776. Paris Treaty of Peace between the United States and Great Britain, Sept. 3, 1783. Washington's Farewell to his officers, at New York, Dec. 4, 1783. Benjamin Franklin.

**The Hall of Representatives** is a legislative chamber unsurpassed in the world. The dimensions are: length, 139-ft.; width, 93-ft.; height, 30-ft. It is lighted by a ceiling of glass panels, set in a framework of iron. In the ceiling are painted the arms of the States.

The Speaker's desk, of chiseled white marble, occupies an elevated position in the centre of the south side, and the desks of the Representatives are arranged in concentric semi-circles, with radiating aisles. A silver plate on each mahogany desk (in House and Senate) has engraved on it the occupant's name. In front of the Speaker's desk are the desks and tables of the clerks and official reporters; on his right is the Sergeant-at-Arms; on his left, the Assistant Doorkeeper. The Speaker's Mace is set on its pedestal of Vermont marble at the right of the desk.



**The Mace** is a bundle of ebony rods, bound together with ligaments of silver, and having on top a silver globe surmounted by a silver eagle. It resembles the fasces borne by the lictors before the Roman magistrates, and is the symbol of the Speaker's authority. The Mace is always placed on its pedestal when the House is in session, and is laid on the floor when the House is in Committee of the Whole. The Sergeant-at-Arms bears the symbol before him when executing the Speaker's commands to enforce order, or to conduct a member to the bar of the House.

**House Paintings.**—On either side of the Speaker's desk are full-length portraits of Washington (by Stuart, copied by Vanderlyn) and Lafayette (by Ary Scheffer), presented to Congress by Lafayette on his last visit to this country. A fresco by Brumidi pictures the incident at Yorktown when Washington declined overtures from Cornwallis for a two days' cessation of hostilities.

**Clock.**—Over the main entrance is the famous clock whose hands are turned back on the last day of the session, that the hour of adjournment may not be marked by it before the business of the House is finished. The clock is of bronze, with figures of Pioneer and Indian, and American eagle.

**Lobby.**—Opening off from the Hall back of the Speaker's desk are the House Lobby and the Members' Retiring Rooms. There are landscapes by Albert Bierstadt picturing The Discovery of the Hudson by Hendrik Hudson in 1609, and the Expedition under Vizcaíño Landing at Monterey in 1601. The walls are hung with portraits of former Speakers. Under the galleries are the cloak rooms. The galleries are reached from the east and west corridors by magnificent stairways of Tennessee marble.

**East Stairway.**—Facing the East Stairway is Hiram Powers' marble statue of Thomas Jefferson. Above the first landing hangs Frank B. Carpenter's picture of the *First Reading of the Emancipation Proclamation before the Cabinet*, Sept. 22, 1862. The portraits, beginning at the left, are: Edwin M. Stanton, Secretary of War; Salmon P. Chase, Secretary of the Treasury; Abraham Lincoln, President; Gideon Welles, Secretary of the Navy; William H. Seward (seated), Secretary of State; Caleb B. Smith, Secretary of the Interior; Montgomery Blair, Postmaster-General; Edward Bates, Attorney-General. The picture was presented to the United States by Mrs. Mary Elizabeth Thompson in 1878. Alex. H. Stephens, ex-Vice-President of the Confederacy, then a Member of the House, was one of the orators on its reception. In the corridor above are portraits of Gunning Bedford (of the Continental Congress), Charles Carroll (a signer of the Declaration of Independence) and Henry Clay (by Neagle).

**West Stairway.**—At the foot of the West Stairway is a bronze bust (by Vincenti) of the Chippewa Chief, Be-She-Ke. On the wall of the landing (best seen from the upper corridor) is Emanuel Leutze's spirited





THE BATTLE OF LAKE ERIE.

painting, *Westward Ho!* which has for its legend Bishop Berkeley's line:  
 Westward the star of empire takes its way,  
 and finds its inspiration in a phase of Western settlement. The scene is



WESTWARD HO!



SUPREME COURT ROOM.

laid in the Rocky Mountains, amid whose defiles and passes an immigrant train is pushing forward to a fair country beyond. The picture is full of life and action. Below is Bierstadt's Golden Gate, harbor of San Francisco; and in the borders are portraits of Daniel Boone, the pioneer of the Southwest, and Capt. Wm. Clark, of the Lewis and Clark Expedition to the Columbia, 1803-6. In the upper corridor hangs a portrait of Chief Justice Marshall (by Brooke).

**Committee Rooms.**—Some of the committee rooms opening off from the House corridors merit attention for their adornment. The Ways and Means Room and the Appropriation Rooms are handsomely frescoed. The Military Affairs Room contains a series of paintings of the forts of the United States. In the basement the scheme of decoration in the Territories Room is of Western Indian and wild life, and the Indian Affairs Room has a collection of paintings by Col. Eastman of scenes among the Sioux. In the Agricultural Room, elaborately decorated by Brumidi, are pictured Cincinnatus called from his plow to the Dictatorship of Rome, and Putnam summoned to his part in the Revolution. Ancient and modern harvest scenes—Flora (Spring), Ceres (Summer), Bacchus (Autumn), and Boreas (Winter)—portraits of Washington





SENATE CHAMBER.

and Jefferson, who were both farmers, and other details make this one of the most richly adorned rooms of the building.

**The Supreme Court Room**, designed by Latrobe after Greek models, is a semi-circular hall, with a low-domed ceiling having square caissons of stucco work. The room is decorated with a screen of Ionic columns of Potomac marble, the white capitals modeled after those of the Temple of Minerva. The columns form a loggia and support a gallery. In front of them is the Bench of the Supreme Court. The chair of the Chief Justice is in the centre, with those of the eight Associates on either side. Outside of the space reserved for Counsel are seats for spectators. Ranged about the walls is a series of busts of former Chief-Justices: John Jay of New York, 1789-1795; John Rutledge of South Carolina, 1795-1795; Oliver Ellsworth of Connecticut, 1796-1800; John Marshall of Virginia, 1801-1835; Roger B. Taney of Maryland, 1836-1864; Salmon P. Chase of Ohio, 1864-1873; Morrison R. Waite of Ohio, 1874-1888. The Supreme Court Room was until 1859 the Senate Chamber, the scene of many a momentous discussion and many a history-making debate. It was here that Webster delivered the celebrated peroration of the Second Reply to Hayne:

“When my eyes shall turn to behold, for the last time, the sun in heaven, may I not see him shining on the broken and dishonored fragments of a once glorious Union; on States dissevered, discordant, belligerent; on a land rent with civil feuds, or drenched, it



may be, in fraternal blood. Let their last feeble and lingering glance rather behold the gorgeous ensign of the Republic, now known and honored throughout the earth, still full high advanced, its arms and trophies streaming in their original luster, not a stripe erased or polluted, not a single star obscured, bearing for its motto no such miserable interrogatory as *What is all this worth?* nor those other words of delusion and folly, *Liberty first and Union afterward*; but everywhere spread all over in characters of living light, blazing in all its ample folds as they float over the sea and over the land, and in every wind under the whole heavens, that other sentiment, dear to every true American heart, **LIBERTY AND UNION, NOW AND FOREVER, ONE AND INSEPARABLE.**"

**The Senate Chamber** is a spacious hall, 113-ft. in length, 82-ft. wide, and lighted by a ceiling 36-ft. above the floor. The seats of the Senators are arranged in concentric rows, with the aisles radiating from the dais of the President's desk on the north side. On the right of the President's chair is that of the Sergeant-at-Arms, on the left that of the Assistant Doorkeeper, and in front are the desks of the clerks and official reporters. The room is surrounded by galleries, whence one may watch the proceedings. The walls are richly decorated in gold arabesques on delicate tints, with buff panels; and the glass of the ceiling is filled with symbolism of War, Peace, Union, Progress, the Arts, Sciences and Industries. In wall niches around the galleries are marble busts of the Vice-Presidents (Presidents of the Senate), and the series is continued in the various halls. In the main corridors are portraits by Stuart of Washington and John Adams (copy by Andrews), Patrick Henry\* by Matthews, Thomas Jefferson by Sully, Daniel Webster by Neagle, Henry Clay and John C. Calhoun by Darby, Charles Sumner by Ingalls, and W. B. Allison by Reaser. The mahogany hall clock has been in the Capitol since 1803. Its seventeen stars were for the seventeen States then constituting the Union, the last star being for Ohio, admitted in 1802. The busts are of Vice Presidents. There is a bust of Lafayette by d'Angers.

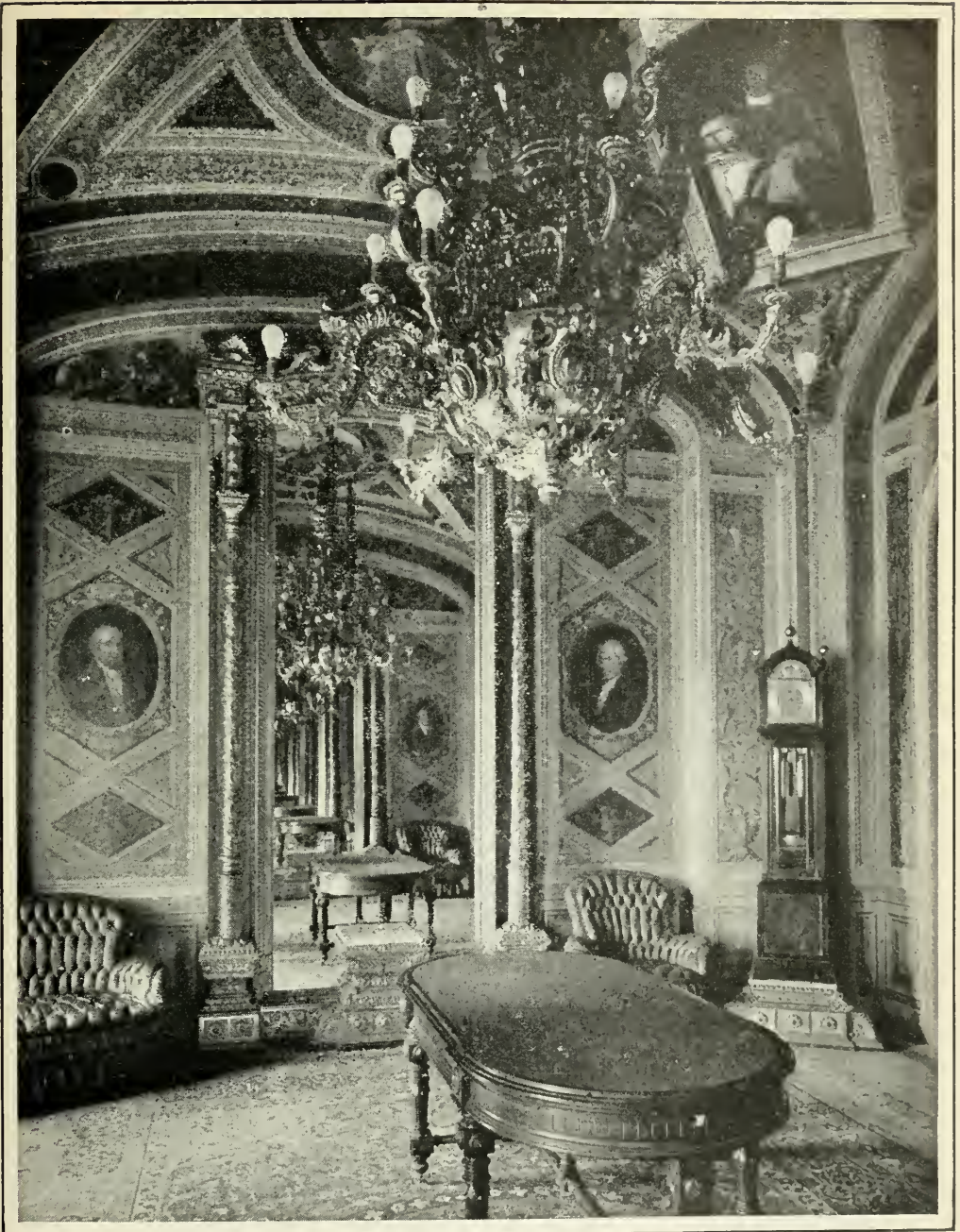
The rooms connected with the Chamber are notable for richness of material of construction and adornment. They are the President's Room, Vice-President's Room, Senators' Reception Room, Public Reception Room, and Room of the Committee on the District of Columbia.

**Marble Room.**—The Senators' Reception Room, known as the Marble Room, because constructed wholly of that material, has stately Corinthian columns of Italian marble, paneled walls of Tennessee marble, and ceiling of marble from Vermont. It has a bust of Lincoln by Albert Degrout.

**Vice-President's Room.**—The Room of the Vice-President of the United States (who is the President of the Senate) contains Rembrandt Peale's portrait of Washington; a marble bust of Vice-President Henry S. Wilson, whose tragic death occurred in this room, Nov. 22, 1875, and a portrait of Lafayette S. Foster, acting Vice-President in Andrew Johnson's term.

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\*Cæsar had his Brutus; Charles the First his Cromwell; and George the Third ["Treason!" said the Speaker] *may profit by their example. If this be treason, make the most of it.*—*Speech in the Virginia Convention, 1765.*



PRESIDENT'S ROOM.

**President's Room.**—The Room of the President of the United States is set apart for the use of the President on his visits to the Capitol, and is one to which he comes in the closing hours of the session to sign the last bills before adjournment. It is decorated (by Brumidi) with portraits of President Washington and his first cabinet—Jefferson, Hamilton,



Knox, Randolph and Osgood; with allegories of Liberty, Religion, Legislation and Executive Authority; and portraits of Columbus with emblems of Discovery, Americus Vesputius (Exploration), William Brewster (Religion), and Benjamin Franklin (History). Note the way in which the figure of Religion turns toward one from whatever part of the room it is seen. There is a bronze bust of McKinley.

**Reception Room.**—The Public Reception Room is a richly furnished apartment, decorated in oils and frescoes by Brumidi. On the south wall is a painting of President Washington in consultation with Thomas Jefferson, his Secretary of State, and Alexander Hamilton, his Secretary of the Treasury. The vaulted ceiling is all aglow with the brilliant colors of the allegories of War, Peace, Liberty, Plenty, Power, Temperance, Prudence and Justice.

**District Room.**—The Room of the Committee on the District of Columbia, originally designed for the Senate Library, has in the vaulted ceiling Brumidi frescoes of History, Geography, Science and the Telegraph.

**Corn and Tobacco.**—The columns of the Senate vestibule have Latrobe's tobacco-leaf capitals. Latrobe's (sometimes called Jefferson's) corn-stalk columns, with capitals of corn in the husk, are at the foot of the East Stairway (near the Supreme Court Room) leading to the basement. They have ingeniously been termed the "American order" of architecture.

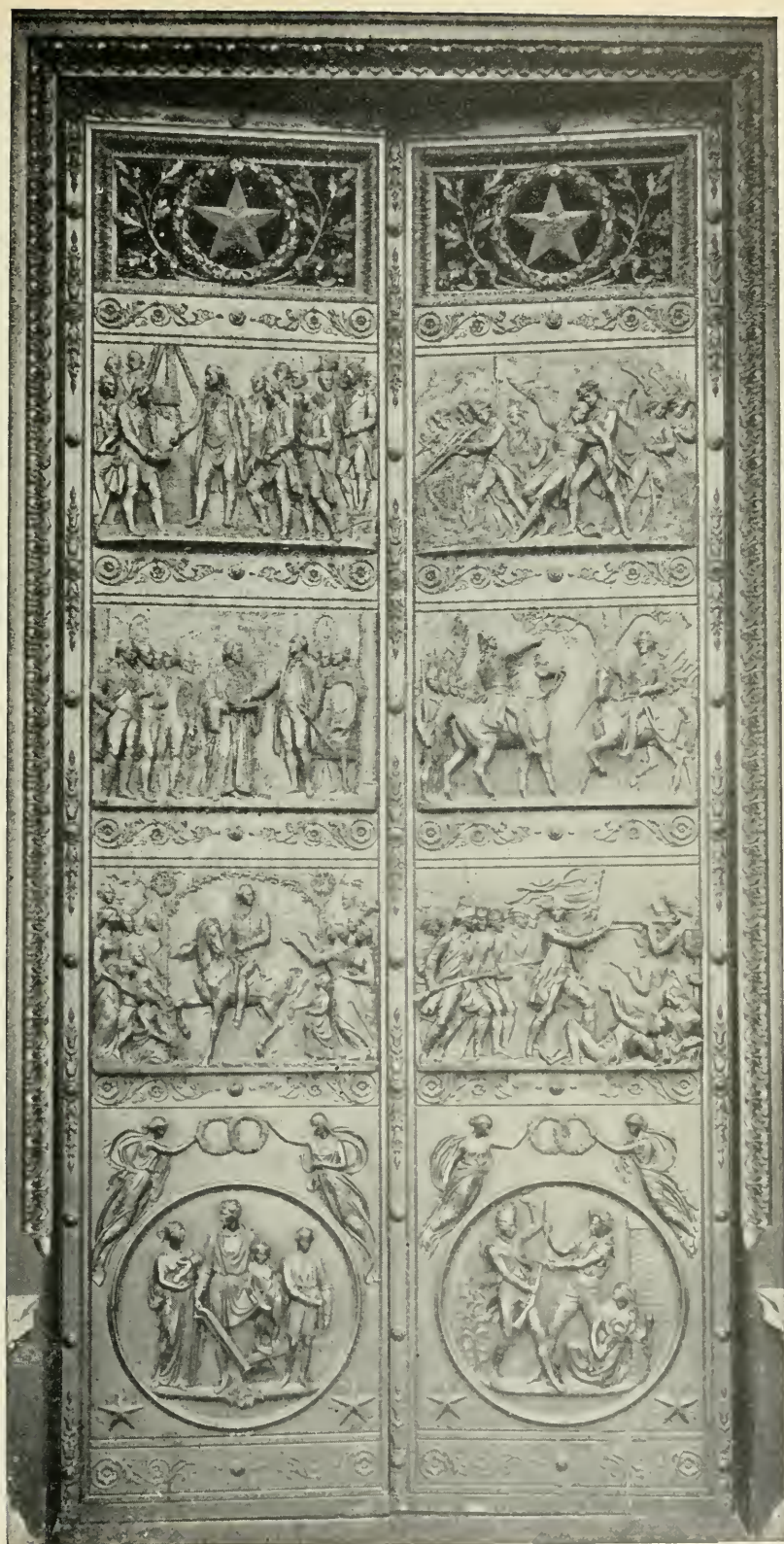
**Crawford Door.**—From the Senate vestibule the east door opens upon the portico. This is the bronze door designed by Thomas Crawford.

The panels commemorate the Death of Warren at Bunker Hill, 1775; Washington's Rebuke of Gen. Charles Lee at Monmouth, 1778; Hamilton's Gallantry at Yorktown, 1781; Washington's Reception at Trenton, when on the way to his Inauguration as First President, 1789; Washington's First Inauguration, 1789; Laying the Corner Stone of the Capitol, Sept. 18, 1793. The panels below contain allegories of War (struggle between a Hessian and a settler), and Peace.

**East Corridor and Stairway.**—From the east and west corridors stairways lead to the Senate galleries. The east Stairway, of Tennessee marble, is lighted by a richly stained skylight over the landing. At the foot of the stairs is Hiram Powers' statue of Benjamin Franklin (note the inimitable shrewdness of the expression), and on the wall of the landing hangs W. H. Powell's spirited painting of the Battle of Lake Erie, Sept. 13, 1813. It pictures the gallant exploit of Commodore Perry, transferring his colors from the disabled flagship *Lawrence* to the *Niagara*, in the face of a terrific cannonading. It was after the victory here that Perry sent the famous message, "We have met the enemy and they are ours."

In the corridor and halls are paintings: Heaton's *Columbus Leaving La Rabida*, Thomas Moran's *Canyons of the Yellowstone* and the *Colorado*, Halsall's *First Fight of the Iron-Clads (Monitor and Merrimac, Hampton Roads, Va., March 9, 1862)*, and Mrs. C. A. Fassett's *Florida Case before the Electoral Commission (in the Senate Chamber, Feb. 5, 1877)*. The last contains a number of portraits of the public men of the Hayes-Tilden period; a key to the picture hangs near the window.





THE CRAWFORD DOOR—SENATE PORTICO.



OFFICE BUILDING OF THE HOUSE OF REPRESENTATIVES.

The House building contains 410 rooms; that of the Senate 99.

THE ELECTORAL COMMISSION was a special commission created by Congress in January, 1877, to decide the disputed electoral returns of the Presidential election of 1876. It was composed of five Senators, five Representatives and five Justices of the Supreme Court. The cases submitted to it were those of Florida, Louisiana, South Carolina and Oregon. From each of these States double or multiple sets of returns had been received; and the election depended upon which should be accepted and counted. By a party vote of 8 to 7 the Commission decided every case for Hayes.

There is here also a series of four old paintings by John B. White: Gen. Marion inviting a British officer to a dinner of potatoes; Mrs. Motte preparing to fire her house; Sergeants Jasper and Newton; Battle of Fort Moultrie, June 28, 1776.

There are portraits in mosaic of Abraham Lincoln and James A. Garfield, and one in oil of Gen. John A. Dix, with the flag as an accessory (by Morrell). The Stars and Stripes of the Dix portrait are put here in commemoration of the historic dispatch sent by him as Secretary of the Treasury to Wm. Hemphill Jones, in New Orleans, Jan. 29, 1861: "If any one attempts to haul down the American flag, shoot him on the spot." A painting of Niagara in Winter by Regis Gignoux was presented by Mrs. Carroll in memory of Charles Carroll. There are busts of Lincoln, Sumner, Crawford, Tyler, Garibaldi, Pulaski and Kosciuszko and a Chippewa Chief. (*Note.*—The locations of objects are subject to change.)

**West Stairway.**—At the base of the white marble West Stairway is Story's marble statue of John Hancock, whose name is first in the list of signatures of the Declaration. The pedestal is inscribed: "He wrote his name where all nations should behold it and all time should not





SENATE OFFICE BUILDING.

The buildings are connected with the Capitol by subways.

efface it." On the landing is James Walker's *Storming of Chapultepec*, one of the defences of the City of Mexico, by the American Army under Gen. Scott, Sept. 13, 1847. In the upper corridor is Charles Wilson Peale's *Washington*.

**Peale's Washington.**—Peale was an officer in the patriot army, and while in camp employed his leisure hours in painting. He began the picture of Washington at Valley Forge, obtained the final sitting from the commander-in-chief a day or two after the battle of Monmouth, and finished the picture at Princeton. Nassau Hall at Princeton is shown in the background, with a body of British prisoners. The sword worn by Washington is the one now preserved in the library of the State Department. The portrait in Vice-President's Room by Rembrandt Peale (son of Charles Wilson Peale) was painted from sittings given by Washington in 1795. Lossing records that it "was pronounced by the relatives and intimate friends of Washington the best likeness of Washington that was ever painted."

**Bronze Stairways.**—Elaborate bronze stairways (designed by Crawford) lead to the Senate basement, whose corridor walls and ceilings are filled with frescoes, and some of whose committee rooms are deserving of attention.

**Senate Committee Rooms.**—Among the basement decorations are arabesques, allegorical figures, birds and game, tracery of vine and foliage, the Indian, and portraits of distinguished actors and notable scenes in American history. America is pictured now as panoplied for war, and again as reading from the Constitution. The Room of the Committee on Indian Affairs (intended for the Committee on Agriculture) has above the door a painting of Columbus and an Indian maiden, and on



its walls and ceilings are some exquisite vine and fruit pieces. In the room of Military Affairs five frescoes (by Brumidi) depict the Boston Massacre, the Battle of Lexington, the Death of Wooster, Washington at Valley Forge, and the Storming of Stony Point. Above the doors of the Foreign Relations Room is a fresco copy of West's painting of the Signing of Preliminary Articles of Peace between the United States and Great Britain, at Paris, Nov. 13, 1782; and within are portraits of Clay, Allen, Cameron and Sumner, in their times chairmen of the committee. The negotiations between the United States and France which led to the Louisiana Purchase (April 30, 1803), give the theme for the exterior decoration of the Territories Room. Other portraits are of Fulton, over the door of the Patents Room; Franklin, over that of the Post-Offices and Post-Roads Room; Fitch (steamboat inventor), over the Senate Post-Office, and Las Casas (Apostle to the American Indians).

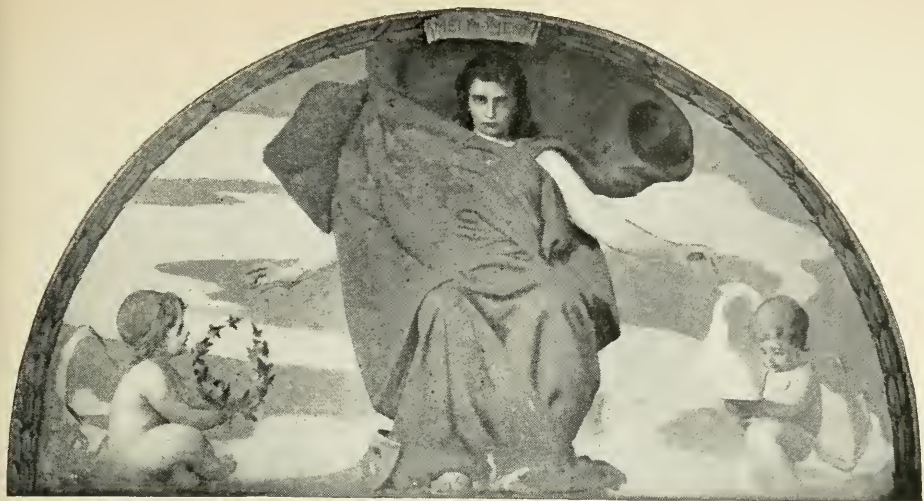
**Crypt.**—Underneath the Rotunda is a chamber formed by a colonnade of Doric columns with groined ceiling. A star in the floor designates the centre of the Capitol. A crypt below was designed to be the tomb of Washington, but it was never used for this purpose.

**The Corner-stone** of the original Capitol is to the right of the Rotunda portico; it may be reached by descending the flight of steps on the right after leaving the Rotunda by the north door. There are three interesting memorials of the laying of the corner-stone. One is a printed account, contained in the *Columbian Mirror and Alexandria Gazette* of Sept. 25, 1793 (preserved in the Library of Congress); a second is the panel in the Senate Bronze Door; and the third is a beautiful bronze tablet, set in place in 1895, and inscribed with this legend:

Beneath this tablet the corner-stone of the Capitol of the United States was laid by George Washington, First President, September 18, 1793. On the hundredth anniversary, in the year 1893, in presence of the Congress, the Executive and the Judiciary, a vast concourse of the grateful people of the District of Columbia commemorated the event. Grover Cleveland, President of the United States. Adlai Ewing Stevenson, Vice-President, Charles Frederick Crisp, Speaker House of Representatives, Daniel Wolsey Voorhees, Chairman Joint Committee of Congress. Lawrence Gardner, Chairman Citizens' Committee.

A memorial tablet, deposited beneath the corner-stone of the extensions, laid July 4, 1851, concludes with these rounded periods of Daniel Webster, Secretary of State and the orator of the day:

If, therefore, it shall be hereafter the will of God that this structure shall fall from its base, that its foundations be upturned, and this deposit brought to the eyes of men, be it known that on this day the Union of the United States of America stands firm; that their Constitution still exists unimpaired, and with all its original usefulness and glory, growing every day stronger and stronger in the affections of the great body of the American people, and attracting more and more the admiration of the world. And all here assembled, whether belonging to public life or to private life, with hearts devoutly thankful to Almighty God for the preservation of the liberty and happiness of the country, unite in sincere and fervent prayers that this deposit, and the walls and arches, the domes and towers, the columns and entablatures, now to be erected over it, may endure forever!  
GOD SAVE THE UNITED STATES OF AMERICA.



Melpomene, Muse of Tragedy.

# THE LIBRARY OF CONGRESS

## And its Mural Decorations

For hours to visit, see Time Table.

**T**HE Library grounds adjoin those of the Capitol. The building faces west upon First street, and the outer walls have a frontage upon four streets (First, East Capitol, Second and B streets). The grounds and residences upon them cost \$585,000. The building was completed in 1897. The net cost, exclusive of site, was \$6,032,124.54.

The original architectural plans were prepared by the firm of Smithmeyer & Pelz. These were modified by those of Edward Pearce Casey.

The building is of the Italian Renaissance order of architecture; it has three stories, with a dome; and is in area 470×340-ft., covering nearly 3½ acres of ground, with four large inner courts, 150 by 75 to 100-ft., and nearly 3,000 windows render it the best lighted library in the world.

The plan and arrangement are shown in our diagram. The building consists of a great central rotunda, which is the reading-room; from which radiate book-stacks, and which is inclosed in a parallelogram of galleries and pavilions. The building material employed is for the exterior walls white granite from New Hampshire, and for the inner courts Maryland granite and white enameled bricks.

There are three stories. On the ground floor are the copyright office, reading room for the blind, and superintendent's office. The first floor contains the reading room (where the books are consulted), the librarian's room, periodical reading room, Senate and Representatives' reading room, and map room. The pavilions and galleries of the second floor are devoted to exhibits of engravings and other collections, including rare books, first editions, and portraits of the Presidents and other personages.

**Exterior Decorations.**—The Dome is finished in black copper, with panels gilded with a thick coating of gold leaf. The cresting of the Dome above the lantern, 195-ft. from the ground, terminates in a gilded finial, representing the torch of Science, ever burning.

The thirty-three windows of the corner pavilion and of the west façade have carved heads representing the several races of men. The types are: Russian Slav. Blonde European, Brunette European, Modern Greek, Persian, Circassian, Hindoo, Hungarian. Jew, Arab, Turk, Modern Egyptian, Abyssinian, Malay, Polynesian, Australian, Negrito, Zulu, Papuan, Soudan Negro, Akka, Fuegian, Botocudo, Pueblo Indian, Esquimau, Plains Indian, Samoyede, Corean, Japanese, Aino, Burmese, Thibetan, Chinese.

The Bronze Fountain, by Hinton Perry, represents the *Court of Neptune*, with tritons, sea nymphs, sea horses, serpents, frogs and turtles.

The Entrance Pavilion has sixteen rounded pillars with Corinthian capitals. Four colossal Atlantes support the pediment, on which are sculptured American eagles, with supporting figures of children. In the windows are nine colossal portrait-busts in granite: *Emerson* and *Irving*, by Hartley; *Goethe*, *Franklin* and *Macaulay*, by Ruckstuhl; *Hawthorne*, by Hartley; *Scott*, by Adams; *Demosthenes* and *Dante*, by Adams. The sculptures over the entrances by Bela L. Pratt typify *Literature*, *Science* and *Art*.

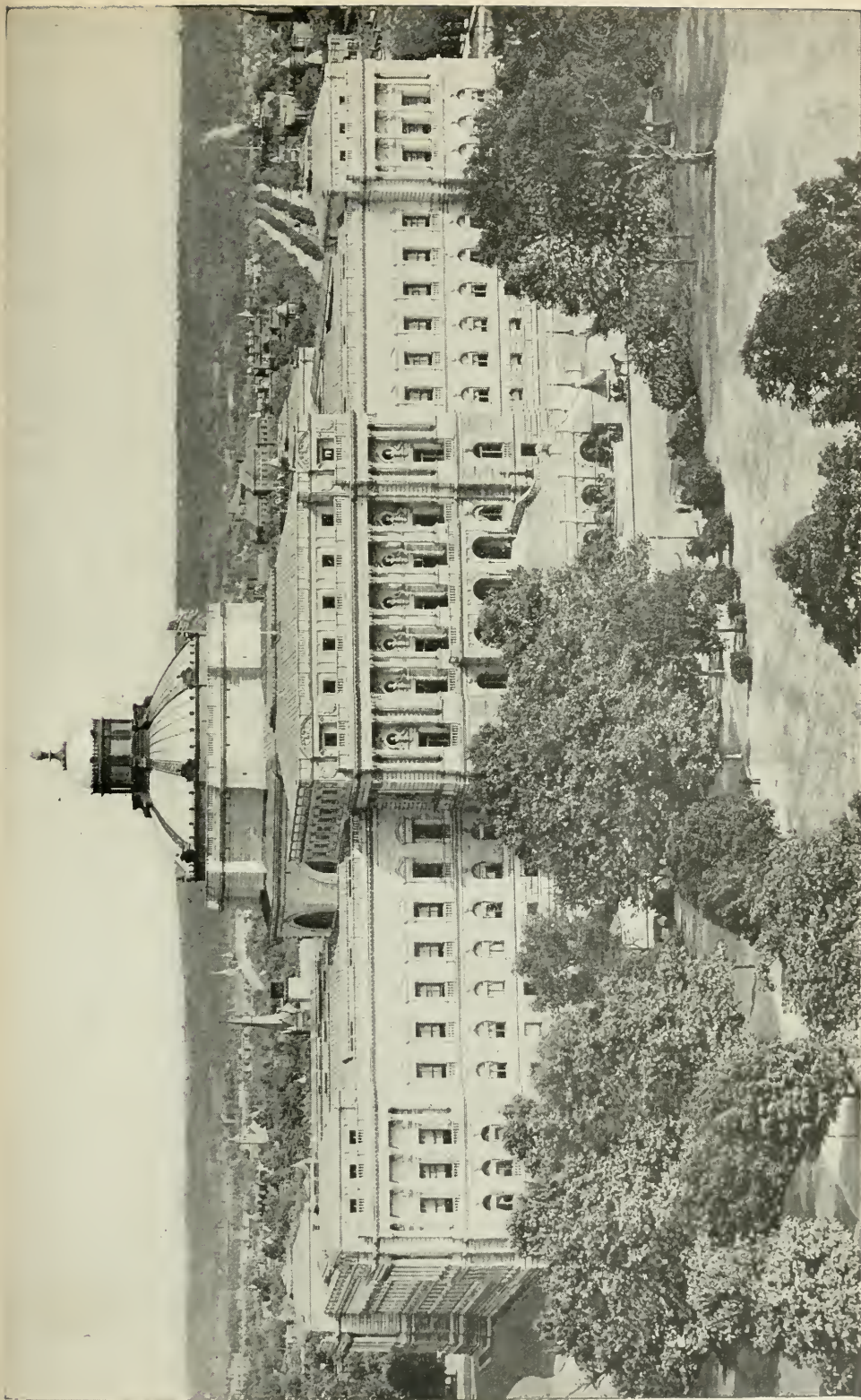
### The Bronze Doors.

**Bronze Door—Printing.**—By Frederick Macmonnies. — Minerva presiding over the "Diffusion of the Products of the Typographical Art." Two winged figures of youthful genii are, as her envoys, conveying to mankind the blessings of learning and literature. By Minerva's side is her owl; other suggestions are the hour-glass, the old-fashioned printing press, the stork (as the bird of home), and a Pegasus. The legend: "*Homage to Gutenberg.*" (Gutenberg was the inventor of printing. Germany. 1400-1468.) In the panels idealizations are of Intellect and Humanities.

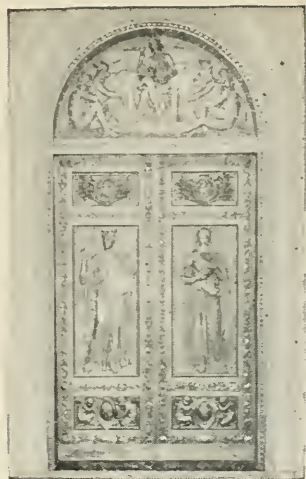


Bronze Fountain—Court of Neptune.





THE LIBRARY OF CONGRESS—FROM THE CAPITOL.



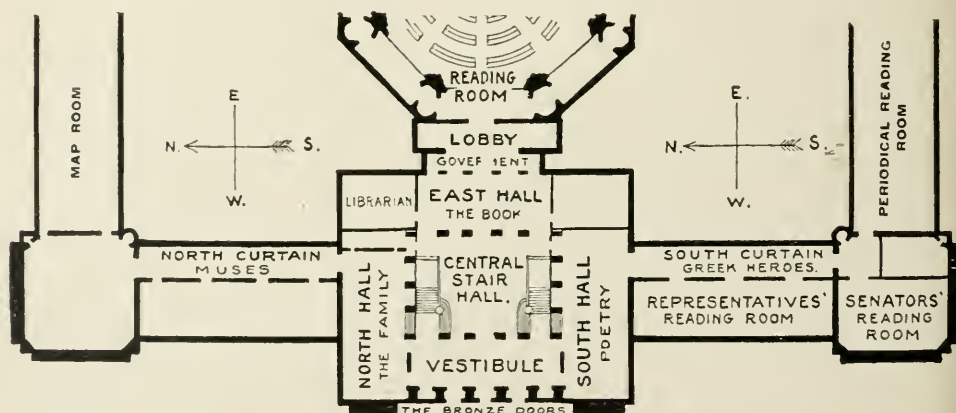
Bronze Door—Tradition.

lyre, emblematic of recitation and song; in the right stands widowed Memory clasping the sword and helmet of her dead. The genii below support the wings of Imagination and the memorial urn.

### Entrance Pavilion—Vestibule—Grand Stair Hall.

The *Minerva* of Defensive War and the *Minerva* of Wisdom and the Liberal Arts, sculptural figures, by Herbert Adams, are repeated in eight pairs. The white marble of the vestibule is from Italy. The gold of the ceiling is like that of the dome, 22-carats fine.

The **Central Stair Hall** is a magnificent apartment, unsurpassed by any other entrance hall in the world. It is lined throughout with fine Italian marble, highly polished. On the sides rise lofty rounded columns, with elaborate carved capitals of Corinthian design; while the arches are adorned with marble rosettes, palm leaves and foliated designs of exquisite finish and delicacy. The great height of this entrance hall, rising 72-ft. to the sky-



PLAN OF THE FIRST FLOOR AND DECORATIONS.





THE ROTUNDA—READING ROOM.



light, with its vaulted ceiling, and the grand double staircase, with its white marble balustrades leading up on either side, exhibit an architectural effect which may fitly be termed imposing. The newel posts of the stairway are enriched by beautiful festoons of leaves and flowers, and are surmounted by two bronze lamp-bearers for electric lights. The staircases are ornamented with twenty-six miniature marble figures by Martiny, carved in relief, representing in emblematic sculpture the various arts and sciences. This beautiful and spacious entrance hall has been described as "a vision in polished stone," and, taken in connection with the grand corridors and the richly decorated Reading Room, the Library may be pronounced the finest marble interior in America.

**Commemorative Arch.**—The spandrel figures by Warner are of *Students*, one a boy, the other an old man, for books are alike for the instruction of youth and solace of age. The panel, with fasces and eagle, records:

Erected under the acts of Congress of April 15 1886; October 2, 1888, and March 2, 1889, by Brig.-Gen. Thos. Lincoln Casey, Chief of Engineers, U. S. A. Bernard R. Green, Supt. and Engineer. John L. Smithmeyer, Architect. Paul J. Pelz, Architect. Edward Pearce Casey, Architect.

**Martiny Staircases.**—In the south stairway railing the sculptures are: Mechanic with cog-wheel, Hunter with rabbit, Vintager with grapes and wine glass, Farmer with sickle and sheaf of wheat, Fisherman with rod and fish, Soldier with helmet, Chemist with blowpipe, and Cook with steaming pot. The buttress figures are of America and Africa, supporting a globe showing these continents. On the balustrade above are Comedy, Tragedy and Poetry.

The figures of the north stairway are: Gardener with rake and spade, Entomologist with net and specimen case, Student with mortar-board cap and book, Printer in paper cap with press and type, Musician with lyre and music book, Physician with mortar, retort and serpent, Electrician with telephone and electric light, Astronomer with telescope, globe and compasses. On the buttress are Europe (with lyre, book and column) and Asia (with dragon vase). The balustrade figures are Painting, Architecture and Sculpture.

In the cove of the ceiling are Martiny's flying half-figures supporting the device of lamp and book. Tablets bear the names of Moses, Herodotus, Dante, Homer, Milton, Bacon, Aristotle, Goethe, Shakespeare, Molière; Cervantes, Hugo, Scott, Cooper, Longfellow, Tennyson, Gibbon, Bancroft. The **Points of the Compass** radiate from a conventional sun inlaid in brass in the floor, surrounded by the Signs of the Zodiac. The Building faces west.



Europe and Asia,



America and Africa,



The Muse of Lyric Poetry.

## Entrance Pavilion—South Hall.

**Poetry.**—By H. O. Walker. In *Lyric Poetry*, the central figure is an idealization of the Muse, laurel-crowned and striking the lyre. She is attended by Passion with arm upraised responding to the strains, Beauty, and Mirth, Pathos with eyes raised to heaven, Truth, and Devotion with bowed head.

**Poets' Boys.**—Six paintings present ideals of youthful subjects of the poets:



Uriel.



Boy of Winander.

## Emerson—Uriel.

This was the lapse of Uriel,  
Which in Paradise befell.  
Once among the Pleiads walking,  
Said overheard the young gods talking.  
One, with low tones that decide,  
And doubt and reverend use defied,  
With a look that solved the sphere,

And stirred the devils everywhere,  
Gave his sentiment divine  
Against the being of a line:  
"Line in nature is not found.  
Unit and Universe are round:  
In vain produced, all rays return,  
Evil will bless and ice will burn."

## Wordsworth—The Boy of Winander.

THERE was a Boy; ye knew him well, ye  
cliffs  
And islands of Winander!—many a time.  
At evening, when the earliest stars began  
To move along the edges of the hills,  
Rising or setting, would he stand alone,  
Beneath the trees, or by the glimmering  
lake;  
And there, with fingers interwoven, both  
hands  
Pressed closely palm to palm and to his  
mouth  
Uplifted, he, as through an instrument,  
Blew mimic hootings to the silent owls,  
That they might answer him.—And they  
would shout  
Across the watery vale, and shout again,

Responsive to his call, with quivering peals,  
And loud halloos, and screams, and echoes  
loud  
Redoubled and redoubled; concourse wild  
Of jocund din! And, when there came a  
pause  
Of silence such as baffled his best skill:  
Then, sometimes, in that silence, while he  
hung  
Listening, a gentle shock of mild surprise  
Has carried far into his heart the voice  
Of mountain torrents; or the visible scene  
Would enter unawares into his mind  
With all its solemn imagery, its rocks,  
Its woods, and that uncertain heaven re-  
ceived  
Into the bosom of the steady lake.

This boy was taken from his mates, and died  
In childhood, ere he was full twelve years  
old.  
Pre-eminent in beauty is the vale  
Where he was born and bred: the church-  
yard hangs

Upon a slope above the village school;  
And, through that churchyard when my  
way has led  
On summer evenings, I believe, that there  
A long half-hour together I have stood  
Mute—looking at the grave in which he lies!



Comus.



Adonis.

### Milton—Comus.

COMUS, the enchanter, in the wood at night, listens to the song of The Lady. and at its conclusion exclaims:

Can any mortal mixture of earth's mould  
Breathe such divine, enchanting ravishment?

### Shakespeare—Adonis.

ADONIS, the young hunter loved by Venus, unmindful of the entreaties of the goddess, left her side to hunt the wild boar, by which he was slain. Venus discovers him.

She looks upon his lips, and they are pale;  
She takes him by the hand, and that is cold;  
She whispers in his ears a heavy tale,  
As if they heard the woeful words she told;  
She lifts the coffer-lids that close his eyes,  
Where, lo, two lamps, burnt out, in darkness lies.



Endymion.



Ganymede.

### Keats—Endymion.

The story runs that from her silver chariot of the moon, Diana beheld the shepherd boy Endymion asleep upon Mount Latmos: and enamored of his beauty, descended to press a kiss upon his lips. Night after night in her course across the heavens, the goddess paused to caress the youth; and Endymion, each time but partially awakened, was conscious of her presence only as the sweet vision of a dream.

### Tennyson—Ganymede.

When Jupiter came down to earth, to seek a successor to Hebe as Cupbearer to the Gods, he took the form of an eagle, and flying over Mount Ida, saw the Trojan Prince Ganymede, whom he carried off to Olympus. Tennyson in his "Palace of Art" describes, as among the pictures decorating its walls, one of Ganymede borne aloft by the eagle—

Or else flushed Ganymede, his rosy thigh  
Half-buried in the Eagle's down,  
Sole as a flying star shot thro' the sky  
Above the pillar'd town.





Joy and Memory.

the men and the deeds of the past. The inscription is from Wordsworth:

The Poets, who on earth have made us heirs  
Of truth and pure delight by heavenly lays.

In the mosaic ceiling are names of poets: Theocritus, Pindar, Anacreon, Sappho, Catullus, Horace, Petrarch, Ronsard, Longfellow, Lowell, Whittier, Bryant, Whitman, Poe, Browning, Shelley, Byron, Musset, Hugo, Heine.

### South Curtain Corridor.

**Greek Heroes.**—By Walter McEwen. The paintings have for their themes incidents in the Greek myths.

**Paris.**—When Juno, Minerva and Venus contended as to which was the fairest, they left the decision to Paris, a shepherd boy on Mount Ida. To influence him, Juno promised him power, Minerva martial glory, and Venus the most beautiful woman in the world. He decided in favor of Venus, and she gave him Helen, wife of Menelaus, King of Sparta. Paris accordingly repaired to the court of Menelaus, and Helen eloped with him to Troy. The Greeks besieged Troy to recover Helen.

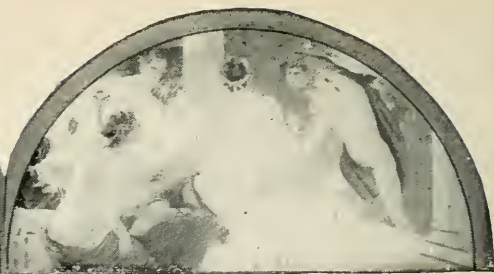
**Theseus** sailed with a company of Athenian youths and maidens who were sent as a tribute to King Minos of Crete to be given over to the Minotaur, a monster half-bull and half-human, which fed on human flesh. Ariadne, the daughter of Minos, fell in love with Theseus, and gave him the clue of



Paris at the Court of Menelaus and Helen.



Bellerophon.



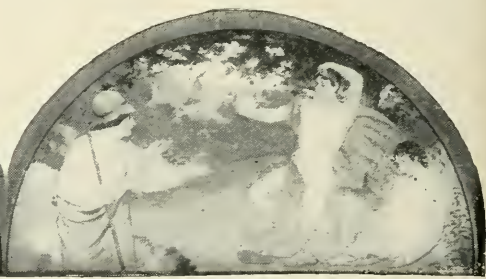
Perseus.

the labyrinth, by which he was enabled to reach and slay the Minotaur. Ariadne set sail with the hero for Athens; but on the way, at the isle of Naxos, Minerva, in a dream, directed Theseus to desert her, and in obedience to the command he sailed away and left Ariadne sleeping.

**Prometheus** having stolen fire from heaven. Jupiter created the first woman, Pandora, for the punishment of mankind, and sent her to Prometheus. He refused her, and vainly cautioned his brother Epimetheus not to accept her.



Prometheus.

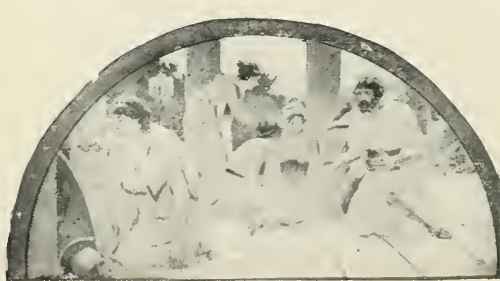


Theseus.

Pandora holds the fateful box, from which were to be let fly into the world all human ills, only Hope remaining to bless mankind.

**Hercules** having killed a man was condemned to serve Omphale, the Queen of Lydia, as a slave. Appareled in feminine dress, the hero was put to spinning and other woman's tasks.

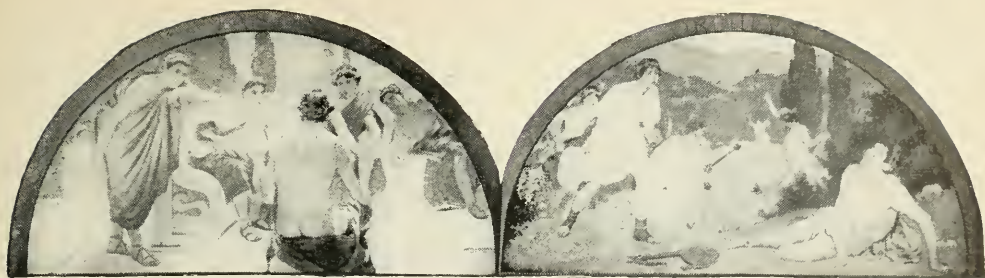
**Achilles** was disguised by his mother as a school girl and sent to a distant court in order that he might not be enlisted in the Trojan War. The wily Ulysses set out to find him, and assuming the character of a peddler displayed his wares. The girls chose feminine trinkets, but Achilles was attracted to a man's shield and casque, and thus revealed himself.



Achilles.



Hercules.



Jason.

Orpheus.

**Bellerophon**, commissioned to slay the Chimæra, a monster with lion's head, goat's body and dragon's tail, receives from Minerva the golden bridle of the winged horse Pegasus, by whose aid he is to accomplish the task.

**Perseus** was sent by King Polydectes to slay the Gorgon, Medusa, a creature of aspect so terrible that whoever looked upon her face was turned to stone. By the aid of Minerva, Perseus beheaded the Gorgon, and returned to the court of Polydectes, as that monarch was celebrating with a banquet a forced marriage with Danaë, the mother of Perseus. The hero came just in time to rescue his mother by confronting the King and his company with the Gorgon's head and so turning them into stone.

**Jason** was the leader of the expedition of the Argonauts, who went in quest of the Golden Fleece. This was the fleece of a ram, which was preserved by the King of Colchis, and guarded by a dragon. By the aid of the sorceress Medea, Jason was successful and brought the Fleece back to Athens.

**Orpheus**, having failed to bring back his wife Eurydice from the realms of Pluto, retired to Mount Athos. Here his solitude was invaded by the Thracian women celebrating their Bacchic rites; and when he repelled their advances, in their fury they stoned him to death.

### Representatives' Reading Room.

**Mosaic Mantels.**—By Frederick Diehlman. The mantels of Italian marble are the richest and most beautiful adornments of the building.

*Law*, a woman of radiant countenance and wearing the ægis, is enthroned upon a dais. At her feet are doves of peace, the bound volume of the statutes, and the scales of justice. She holds a palm branch toward Truth with her lilies, Peace with twig of olive, and Industry with artisan's cap and hammer; and interposes a sword against skulking Fraud, Discord with malign serpents, and Violence with sword and torch.

*History.*—In the center stands the Muse of History with recording pen and gold-clasped volume. In the panels are names of great historians: Herodotus, Thucydides, Polybius, Livy, Tacitus, Bæda, Comines, Humes, Gibbon, Niebuhr, Guizot, Ranke, Bancroft, Motley. On the left side sits Mythology with recording stylus and globe symbolic of the myths of the worlds. Beside her are a winged Sphinx and Pandora's box. On the right is the venerable figure of Tradition, and by her with a lyre sits a youthful poet, who will sing the story that she tells. In the distance back of Myth-





Mosaic Mantel—Law.

ology, rise the Pyramids of Egypt, back of History the Parthenon of Greece, and beyond Tradition the Colosseum of Rome.

The oak tympanums over the doors are by C. H. Niehaus with motives of Minerva's owl and the American eagle.

**Pictorial Spectrum of Light.**—Carl Guthertz has painted in ceiling panels idealizations of the seven primary colors: *Indigo*, the Light of Science. *Blue*, the Light of Truth. *Green*, the Light of Research. *Yellow*, the Light of Creation. *Orange*, the Light of Progress. *Red*, the Light of Poetry. *Violet*, the Light of State.

**Senate Reading Room.**—The Senate Reading Room ceiling is decorated with a gold ground on which are floating female figures. Above the mantel is carved the shield of the Union surmounted by the American Eagle. (By Adams.)



Mosaic Mantel—History.

## Entrance Pavilion—Reading Room Lobby.

**Government of the Republic** is symbolized by Elihu Vedder:

*Government*, majestic of mien and laurel-crowned, holds the scepter, and a tablet, on which is Lincoln's characterization: "A government of the people, by the people, for the people." Genii bear the sword of authority and the bridle of restraint. The oak typifies strength.

*Good Administration*, the genius of America, is seated beneath an arch, of which each stone fills its office of support for all the others, as every State



Government.



Good Administration.

must contribute to the upholding of the Union. She holds, evenly balanced, the scales of justice, and supports a shield whose divisions represent the idea of political parties. In her lap is the open book of the laws. To one ballot urn comes a youth to cast his vote; his books indicate that intelligence must qualify for the franchise. Into the other urn, Public Opinion winnows the wheat from the chaff. The fig tree and the wheat fields indicate domestic tranquility. Good administration insures peace and prosperity. *Peace and Prosperity* are symbolized by a goddess who extends laurel wreaths in token of encouragement and reward to Agriculture and Art. In the background is the olive tree.

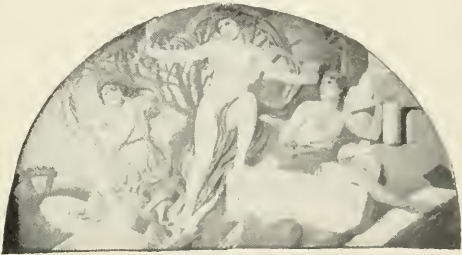


Peace and Prosperity.

*Corrupt Legislation* has gathered to herself cornucopias of gold, the sources of which are shown by the Corruptionist placing his bribe in her sliding scale. That the Briber has purchased legislation is indicated by the book of the law which he holds on his own lap, and by the overthrown ballot urn at his feet.



Corrupt Legislation.



Anarchy.





The Cairn.



Oral Tradition.

The strong box, the coin and the busy factories tell of his prosperity. Honest Industry, with empty distaff, sues for recognition in vain. The factory chimneys in the distance are smokeless. The flying leaves of the vine presage decay. *Anarchy*, holding aloft as a brand the flaming scroll of the Constitution and clutching the cup of madness, is here the presiding genius amid universal wreck and ruin. Serpents are twisted in her hair. One foot rests



Hieroglyphics.



The Pictograph.

upon the downfallen arch of the State; with the other she is spurning Religion, Learning, Art and Law. Ignorance and Violence are assisting in the overthrow. The broken mill and cog wheels typify the ruin of industries. The tree is withered and dead. The bomb with fuse alight foretells the end.

### Entrance Pavilion—East Hall.

**The Evolution of the Book.**—By John W. Alexander. A series of six panels:

1. *The Cairn* erected by prehistoric man on the seashore, a mere heap of boulders to commemorate some notable event. 2. *Oral Traditions*.—The Oriental story-teller, relating his tale to a group of absorbed listeners. 3. *Hieroglyphics* chiseled upon the face of a monumental tomb by the Egyptian stone-cutters. 4. *The Pictograph*, or picture writing, by which the primitive American Indian records on the painted buffalo robe his rude story of the war trail



The Manuscript.



The Printing Press.

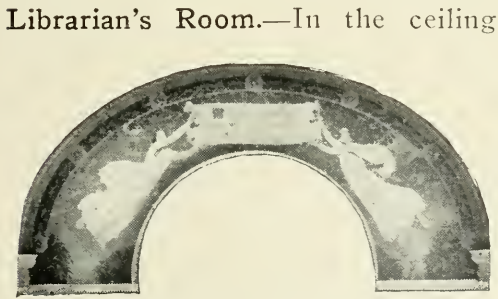


and the chase. 5. *The Manuscript* engrossed and illuminated by the monastic scribes of the Middle Ages. 6. *The Printing Press*.—Gutenberg, the inventor of printing, is reading a proof which has just come from the press.

**The Ceiling Decorations** are emblems of arts and sciences, with names of Americans who have achieved distinction in them: Architecture—Latrobe, Walter, architects of the Capitol. Music—Mason, Gottschalk. Painting—Stuart, Allston. Sculpture—Powers, Crawford. Poetry—Emerson, Holmes. Natural Science—Say, Dana. Mathematics—Pierce, Bowditch. Astronomy—Bond, Rittenhouse. Engineering—Francis, Stevens. Natural Philosophy—Silliman, Cook. Medicine—Cross, Wood, McDowell, Rush, Warren. Law—Hamilton, Kent, Pinckney, Shaw, Taney, Marshall, Story, Gibson, Webster, Curtis. Theology—Mather, Edwards, Channing, Beecher, Brooks.



North Hall of Entrance Pavilion.



Floating Scroll Bearers.

of the Librarian's room is E. J. Holslag's idealization of *Literature*, as a woman of benign aspect; she holds a scroll, and is attended by a youthful genius bearing a lamp. The theme is repeated in other female figures in the corners below, with the symbols of book, torch and lute. The ceiling decoration shows the Greek lamp, Minerva's

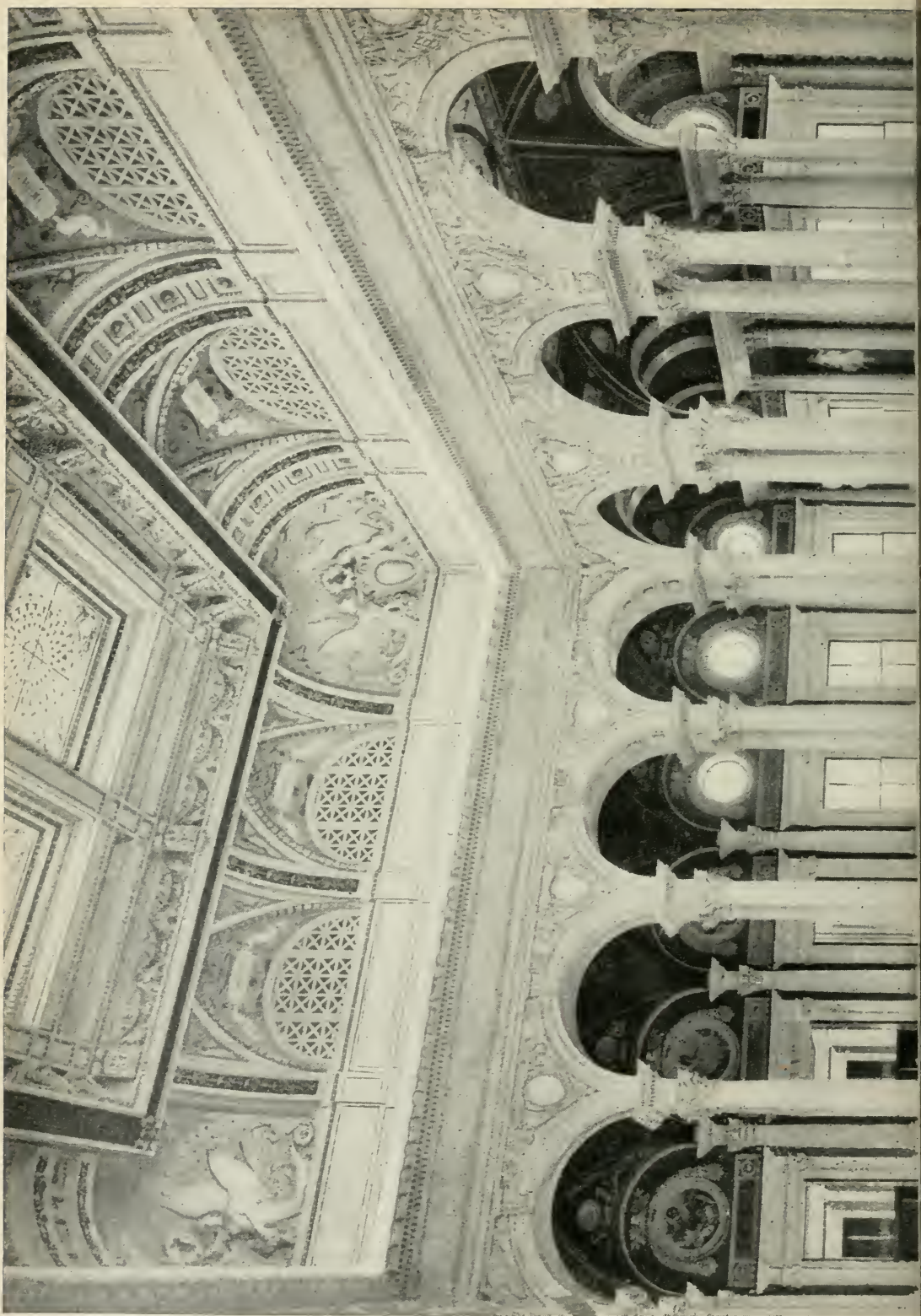
owl, books, palms, girls with garlands and heralds of fame.

### Entrance Pavilion—North Hall.

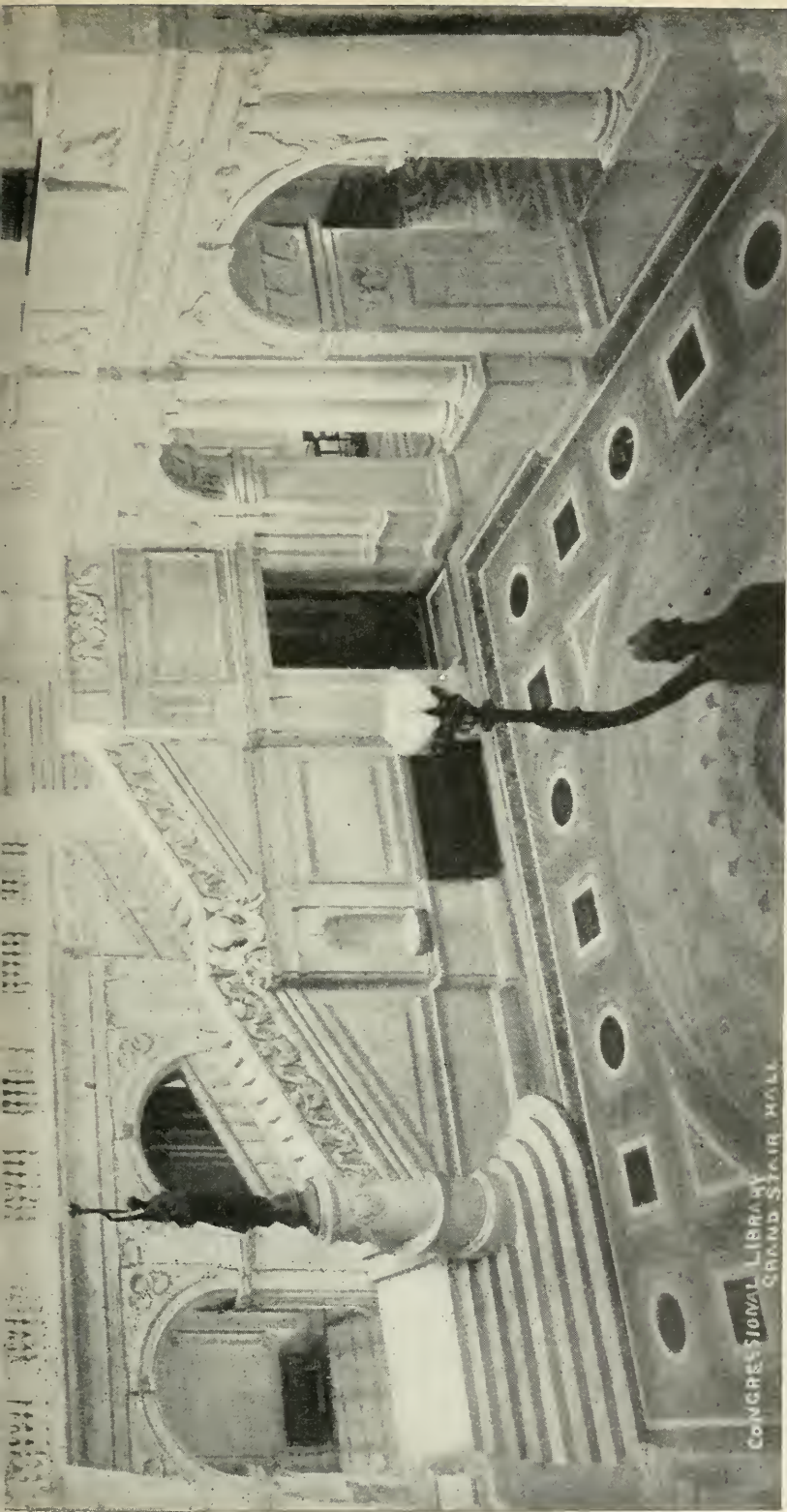
**The Family.**—Charles Sprague Pearce's paintings have for their theme The Family, and Religion, Labor, Study, Recreation and Rest, as elements of civilization. In *The Family* the central figure is the child in arms, which the



The Family.







THE CENTRAL STAIR HALL OF ENTRANCE PAVILION.

This apartment, which has been styled "a vision in polished stone," is a fitting entrance hall to the superb building. In the dignity of its proportions and design, in richness and harmony of adornment, in the perfect adaptation to the purpose for which it is intended, the Library of Congress stands to-day as America's highest architectural achievement. The legend of Mr. Vedder's mosaic of Minerva runs: "Nil invita Minerva quæ Monumentum ære perennius exigit." Freely rendered: "Minerva was at her best when she buildeth this monument, more enduring than bronze." The architects, painters and sculptors are all American citizens, and it may well be an occasion of patriotic pride, that in conception design and execution, the building is a product of American talent, art and workmanship.





Labor.



Study.

mother holds out to crow a welcome to the father just returned from the hunt. There are two older sisters in the group, while the grandfather and the grandmother look on with fond affection. In *Religion*, two worshippers kneel before a stone altar, from which ascends the smoke of their sacrifice. *Labor* is represented by two young farmers clearing the land. In the other panels are girlish figures; in *Study*, with books and compasses; in *Recreation*,



Recreation.



Rest.

delighting in the music of pipe and tambourine; in *Rest*, reclining by an inviting pool. Above the window two floating figures support a scroll with the wise saying of Confucius: "Give instruction unto those who cannot procure it for themselves." In the ceiling are names of educators: Froebel, Pestalozzi, Rousseau, Comenius, Ascham, Howe, Gallaudet, Mann, Arnold, Spencer.



Religion.

North Curtain Corridor.

**The Muses.**—Edward Simmons. *Melpomene*, Muse of Tragedy, has the tragic mask. The genii hold laurel crown and brazier of fire, suggestions which are repeated in the other paintings. *Clio*, Muse of History, whose records are of heroic deeds, has for symbols a wreathed helmet and torch. *Thalia*, Muse of Gaiety, Pastoral Life and Comedy; faun with Pan's pipes.



Clio—History.



Thalia—Gaiety, Pastoral Life and Comedy.



Euterpe—Lyric Poetry, Mistress of Song.



Terpsichore—Choral Dance.



Urania—Astronomy.



Calliope—Epic Poetry and Eloquence.



Erato—Love Poetry.



Polyhymnia—Inspired Song, Sacred Music.

*Euterpe*, Lyric Poetry, has a flute. *Terpsichore*, the Choral Dance, the cymbals. *Erato*, Love Poetry, a garland of white roses; a crouching lioness typifies her universal sway. *Polyhymnia*, Sacred Music—an open book. *Urania*, Astronomy—mathematical instruments. *Calliope*, Epic Poetry and Eloquence—scroll and peacock feather.





Prudence.



Courage.



Patriotism.



Fortitude.

## THE VIRTUES.

## THE SECOND FLOOR.

## Entrance Pavilion—North Corridor.

**The Virtues.**—Geo. W. Maynard's paintings of floating female figures, in the Pompeian style, on a vermillion ground, symbolize the Virtues. *Fortitude* is armor clad, with casque, cuirass and greaves, buckler and mace. *Justice* supports a globe, and holds a drawn sword. *Industry's* emblems are the spindle, distaff and flax. *Concordia*, with olive branch, pours from a cornucopia grains of wheat symbolic of the prosperity of peace. (See South Corridor.) **Wisdom, Understanding, Knowledge, Philosophy.**—By Robert Reid. *Wisdom* holds a tablet. *Understanding* has a scroll. *Knowledge* holds a book.



Wisdom.



Understanding.



Knowledge.



Philosophy.

*Philosophy's* attitude is of reflection and meditation; in the background is a Greek temple, the ancient home of philosophy.

**The Senses.**—By Robert Reid. In the ceiling the *Senses* are idealized as beautiful young women. *Taste* is sipping from a shell; the accessories are bunches of grapes. *Sight* contemplates herself in a hand glass; she is attended by a peacock, pleasing to look upon. *Smell* inhales the fragrance of a full-blown rose, plucked from a bank of flowers by her side. *Hearing* presses





Temperance.



Justice.



Concordia.



Industry.

## THE VIRTUES.

to her ear a shell which murmurs of the sea. *Touch* looks with delight upon a butterfly which has alighted on her arm; by her lies a dog.

*Ancient Games* are shown in small ceiling panels, suggestive of the relaxation and recreation which must lighten labor and study—Throwing the Discus, Wrestling, Running, the Finish, the Wreath of Victory, the Triumph. **Printers' Marks**, the distinctive emblematic devices, answering to trade-marks, used by printers and publishers on the title-pages of their books, are employed as motives in all the entrance pavilion corridors of this floor. There are fifty-six in all, the earliest being that of Fust and Schöffer, 1457. The marks in this corridor are of American and British publishers; the supporting figures are griffins and swans. The trophy medallions are filled with



Taste.



Hearing.



Smell.



Touch.



Sight.

## THE SENSES.

symbols of sciences and industries—Geometry, Meteorology, Forestry, Navigation, Mechanics, Transportation.

**Sibyls.**—The sculptures in the vault, above the west window, by R. H. Perry, represent the *Sibyls*, or ancient prophetesses, who interpreted omens, delivered oracles, and foretold the future. The Sibyls here portrayed are the Greek and the Eastern or Persian. In a corresponding position in the south corridor are the Roman and Scandinavian. In the border of the arch above this window is in obverse and reverse the *Great Seal* of the United States. Over the east window is the *Western Hemisphere*.

## Entrance Pavilion—East Corridor.

**Literature.**—In the ceiling George R. Barse, Jr., has painted a series of female figures personifying the departments of Literature. *Lyrica* (Lyric Poetry) with lyre, *Tragedy* with tragic mask, *Comedy* with laughing mask and tambourine, *History* with palm branch, scroll, and scroll-box, *Romance* with pen, scroll and wreath, *Fancy* musing as in a day dream, *Tradition* with a Niké or Winged Victory, *Erotica* (Love Poetry) with tablet and pen.

**The Fates.**—In ceiling panels W. A. Mackay has taken for his theme the Thread of Life as spun by the Three Fates fabled by the ancients to preside over the life of man and control his destiny—Clotho, who spins the thread, Lachesis, who twists it, and Atropos, who cuts it. *Clotho* is here with her distaff. The child is just ushered into life. There is a twig of a tree. The legend runs: "For a web begun, God sends thread." In the second panel is *Lachesis*, with her loom. The child has become a mature man, the tree is in full bearing, and from its boughs the man has plucked a measure of fruit. The legend reads: "The web of life is of a mingled yarn, good and ill together." Lastly is seen *Atropos*, with her shears; and before her the decrepit old man on crutches is sinking to the ground, his face turned to the setting sun. The tree is withered and bare. The inscription is from Milton's "Lycidas."

And slits the thin-spun life.  
Comes the blind Fury with th' abhorred shears.

The inscriptions below the three panels give this adaptation of Cardinal Wolsey's similitude of the life of man to that of the tree:

This is the state of man. To day he puts forth  
The tender leaves of hopes; to-morrow blossoms,  
And bears his blushing honors thick upon him.  
The third day comes a frost and nips his root, and then he falls.

*The Printers' Marks* are Italian and Spanish. *The Commemorative Tablets*, at the end of the corridor, bear the names of American printers, type founders and press builders: Green, Daye, Franklin, Thomas, Bradford, Clymer, Adams, Gordon, Hoe, Bruce.

**Prescott, Audubon.**—On the wall are portraits of W. H. Prescott the historian, and J. J. Audubon the naturalist, by W. B. Van Ingen. There are also here Milton's invocation to *L'Allegro* or Mirth:

Come thou goddess fair and free,  
In Heaven ycleped Euphrosyne,  
And by men, heart-easing Mirth,  
Haste thee, nymph, and bring with thee  
Jest and youthful jollity,

Quips, and cranks, and wanton wiles,  
Nods and becks, and wreathed smiles,  
Such as hang on Hebe's cheek,  
And love to live in dimple sleek.

And the invocation to *Il Penseroso*, or Melancholy:

Hail, thou goddess, sage and holy,  
Hail divinest Melancholy,  
Come, but keep thy wonted state,  
With even step and musing gait,

And looks commercing with the skies,  
Thy rapt soul sitting in thine eyes:  
There, held in holy passion still,  
Forget thyself to marble.

The marble arches and domes are elaborately carved, and have a wealth of



W. H. Prescott.



J. J. Audubon.

symbolic decorations. Trophy medallions in the six domes represent: The Drania (masks), Music (lyre), Sculpture (carved figure), Literature (lamp and book), Architecture (a column capital), Painting (palette and brush). Architecture is represented by the names in gold. Roman and the Colosseum, Agra (India) and the Taj Mahal, Athens and the Parthenon, Gizeh and the Pyramids. For Sculpture are named the Farnese Bull, Laocoön, Niobe, Parthenon Pediment; Venus, Apollo, Zeus, Hercules.

**Minerva**—By Elihu Vedder. From the east corridor a stairway ascends to the balcony of the reading room; on the wall of the landing is Elihu Vedder's



The Mosaic Minerva.

mosaic of *Minerva*, the Goddess of Wisdom. She displays a scroll upon which is inscribed a list of the Sciences, Arts and Letters. She carries her spear; upon her breast is the ægis, with its Gorgon's head, plates of steel, and border of twisted serpents; and at her feet lie helmet and shield. On her right is the owl; on her left a statuette of Niké, the Winged Victory of the Greeks, standing upon a globe, and extending the wreath of victory and the palm branch of peace. The background shows a fair stretching landscape, and the sun of prosperity sheds its effulgence over all. The enrollment on the scroll reads: Agricultural, Education, Mechanics, Commerce, Government, History, Astronomy, Geography, Statistics, Economics, Sculpture, Architecture, Music, Poetry,

Biography, Geology, Botany, Medicine, Philosophy, Law, Politics, Arbitration, Treaties, Army, Navy, Finance, Art of War.

### Entrance Pavilion—South Corridor.

**The Virtues**.—By Geo. W. Maynard. *Patriotism* supports on her arm the American eagle, which she is feeding from a golden bowl. *Courage*, wearing a casque, is equipped with sword and buckler. *Temperance* pours water from a pitcher. *Prudence* has for symbols the mirror and the serpent.





The Seasons. By F. W. Benson.

**The Seasons.**—By F. W. Benson. The Seasons are personified by female figures, with varying landscape and development of vegetation. *Spring* with a bud, *Summer* with a lapful of full blown blossoms, *Autumn* with flying draperies, and the falling leaf; *Winter* in a landscape cold and bleak.

**The Graces.**—F. W. Benson in ceiling panels celebrates The Graces, the ancient goddesses of whatever is lovely in nature, human life and art. *Aglaia*, patroness of pastoral life and husbandry, with shepherdess crook, sits on a bank of flowers, and blossoms are in her hair. *Thalia*, patroness of the arts, is seated upon a marble bench, by her side is a lyre for Music, in the background a Greek temple for Architecture. *Euphrosyne*, patroness of human loveliness of person and mind, contemplates in a mirror her own fair face.

*The Printers' Marks* are French. *The Trophy Medallions* of the ceiling contain symbols of trades and industries: Printer, Potter, Glass Maker, Carpenter, Blacksmith, Mason. Two panels illustrate the modern Baseball and Football.

*Sibyls.*—Above the west window are sculptures by Perry, of the *Roman Sibyl*, pictured as an aged crone, who from beneath her veil delivers the oracle to a warrior clad in mail; and the *Northern Sibyl* clad in fur robes, a Norse warrior attends her utterance. Above the windows are the *Caduceus* and the *Mace*, ensigns of authority, and a medallion map of the *Eastern Hemisphere*.

#### Entrance Pavilion—West Corridor.

**The Sciences.**—Walter Shirlaw's ceiling paintings comprise a series of female figures ideal of the Sciences. *Zoology* clad in skins of wild beasts caresses a lion. *Physics* holds the torch of investigation. *Mathematics* has a scroll



Aglaia.



Euphrosyne.



Thalia.

#### THE GRACES.



The Sciences.

on which geometrical lines are drawn, and her foot rests upon a block of geometrical solids. *Geology*, with a globe, mineral, fossil shell; the earth and the moon are shown. *Archæology*, with Minerva's helmet, a marble scroll and Zuñi vase, is seeking to decipher the record contained in an ancient book. *Botany*, standing upon the pad of a water lily, analyzes its blossom. *Astronomy*, with feet planted upon the earth, holds a telescopic lens and the sphere of Saturn with its rings. The moon is shown in its crescent phase. *Chemistry's* symbols are glass retort, hour glass and serpent.

### Southwest Gallery.

**The Sciences—The Arts.**—By Kenyon Cox. In the Sciences Astronomy in the center measures a celestial sphere; the other figures are Botany, in dress of green and gold; Zoology, toying with a peacock; Mathematics, with a numeral frame on which the heads count the year 1896. In the Arts Poetry, laurel-crowned, sings to the lyre; the other figures are Sculpture and Painting, Architecture and Music.

Above the doors and windows are inscribed names eminent in science and Art: Homer, Michael Angelo, Raphael, Rubens, Milton, Leibnitz, Dalton, Kepler, Herschel, Galileo, Aristotle, Ptolemy, Hipparchus, Lamarck, Helmholtz, Phidias, Vitruvius, Bramante, Mozart, Wagner.

The ceiling medallions by W. B. Van Ingen are female figures typifying *Painting* (at work at the easel), *Architecture* (drawing a plan of a building), and *Sculpture* (chiseling a bust of Washington). *The Printers' Marks* are of German craftsmen. Tablets record names distinguished in the sciences: Cuvier of Zoology, Rumford for Physics, LaGrange for Mathematics, Lyell for Geology, Schliemann for Archæology, Linnæus for Botany, Copernicus for Astronomy, Lavoisier for Chemistry.



The Arts.

### Southwest Pavilion.

**The Discovery and Settlement of America** are the themes of Geo. W. Maynard's decorations. The four wall paintings are allegories of Adventure, Discovery, Conquest and Civilization.

*Adventure*, clad in armor of gold and purple robes, holds a drawn sword and the Caduceus, or Mercury's magic wand. On her right is the genius of the England of Drake's time; on her left that of the Spain of the sixteenth century. *Discovery* wears the sailor's buff jerkin of the sixteenth century. She supports with one hand a rudder, and with the other, upon her lap, a globe charted with the map ascribed to Leonardo da Vinci (about 1500), the first one known to show America. The genius on her right has a chart and a paddle; the one on her left a sword and a back-staff, which, like the astro-labe shown in the supporting shields, was a primitive quadrant. *Conquest* firmly grasps her sword, while her genii display emblems of victory; one has the palm, typical of Spanish achievement in the South; the other the oak, suggesting England's acquisitions in the North. *Civilization's* emblems are the torch and the open book; those of one genius, a scythe and a sheaf of wheat; of the other, a distaff and spindle. In the ceiling Mr. Maynard has pictured Courage, Valor, Fortitude and Achievement, idealized in woman's form. *Courage*, clad in scale-armor and a lion's pelt, is equipped with shield and studded war club. *Valor*, wearing mail, holds a drawn sword. *Fortitude*, with flowing robes, carries the ornamental column which is the emblem of sustaining strength. *Achievement*, in Roman armor, points to the eagle of ancient Rome as the symbol of victory.

**The Seasons.**—In sculpture reliefs, by Bela L. Pratt, the Seasons are symbolized as female figures: *Spring*, as a young woman sowing grain; *Sum-*



The Seasons. Sculptures by Bela L. Pratt.

*mer*, seated amid flowers; *Autumn*, a mother nursing her babe, while a boy stands near her with bunches of grapes; *Winter*, an aged woman gathering fagots; an old owl is perched on the withered tree.

### Southeast Pavilion—Second Floor.

**The Four Elements** are symbolized in the wall and ceiling paintings by R. L. Dodge and E. E. Garnsey. In each panel a central figure as the personification of the Element supports emblematic garlands, the other ends of which are held by genii in the corners. Reclining figures are accompanied with symbols; and other symbols are seen on the standards and in the



borders. *The Sun*, as the chariot of Phœbus-Apollo, is the central decoration of the ceiling; and surrounding it are symbolizations of the Elements.

### Northwest Gallery.

**War and Peace.**—By Gari Melchers. *War* represents the return from battle. The dogs of war strain at the leash; then, foot soldiers with spear and buckler; the King on his white horse, riding over the prostrate bodies of the slain; the color-bearer and herald proclaiming victory, and the wounded carried on litters or attended by nurses in the rear. In *Peace*, the scene is a procession of worshippers who have come to make



War.

their votive offering at the shrine of the deity. The effigy of the goddess is loane in state; an ox is led as the chief offering. In the company come a mother to pray in behalf of her child, the sick to ask health, a poet to offer his laurel wreath, and a sailor lad with a ship's model in token of gratitude for succor at sea.

The names on the walls are: Wellington, Washington, Charles Martel, Cyrus, Alex-



Peace.

ander, Hannibal, Cæsar, Charlemagne, Napoleon, Jackson, Sheridan, Grant, Sherman, William the Conqueror, Frederick the Great, Eugene, Marlborough, Nelson, Scott, Farragut.

### Northwest Pavilion.

**Art, Literature, Music and Science.**—By W. L. Dodge. In *Art* a student is drawing from a model, while a sculptor is seen chiseling a sphinx, and a woman decorating a vase. *Literature* has for its leading personage the Genius of Wisdom holding an open book, with Tragedy and Comedy, a poet about to be crowned by Fame, and a mother instructing her children. In *Music*, Apollo is accompanied by other musicians. In *Science* Electricity, with phonograph and telephone, kneels to receive from winged Fame the laurel wreath of renown; Franklin's kite is seen on the ground. Steam Navigation is represented by an inventor holding a model of a propeller; Agriculture by a farmer binding grain; Medical Science by anatomists examining a skull; Chemistry by a retort, and the application of Steam Power by a tea-kettle with the steam escaping from the spout. In the ceiling is an allegory of *Ambition* by the same artist. Various aspirants having attained the utmost verge of human endeavor, with eager gaze and arms outstretched, reach toward Glory, floating far above them, bearing a wreath, and attended by her winged horse Pegasus and trumpeting Fame.

### Northeast Pavilion.

**The Seals** of the United States and the Executive Departments are the motives of the decorations by W. B. Van Ingen and E. E. Garnsey. Wreathed panels contain patriotic sentiments; female figures idealize the Departments whose seals they support emblazoned on shields.

*Treasury and State.*—For one is shown the familiar Treasury building; for the other are the Capitol Dome and the Washington Monument.

'Tis our true policy to steer clear of permanent alliance with any portion of the foreign world.—WASHINGTON. Let our object be our country, our whole country, and nothing but our country.—Thank God! I also am an American.—WEBSTER.

*War and Navy.*—The genii supporting the seals are equipped with Army and Navy swords; for the Army are the Roman standard (modified to show the initials U. S. A.) and the Bunker Hill Monument; for the Navy the masts of the battleship Indiana and Decatur's rostral column at Annapolis.

The aggregate happiness of society is, or ought to be, the end of all government.—To be prepared for war is one of the most effectual means of preserving peace.—WASHINGTON.

*Agriculture and Interior.*—For Agriculture the background is of a farming country, in that of the Interior is represented the Indian's tree sepulture.

The agricultural interest of the country is connected with every other, and superior in importance to them all.—JACKSON. Let us have peace.—GRANT.

*Justice and the Post Office.*—The symbols are the Scales of Justice, and a bronze statue of Mercury, the messenger of the gods.

Equal and exact justice to all men, of whatever state or persuasion, religious or political: peace, commerce, and honest friendship with all nations—entangling alliances with none.—JEFFERSON.

*The Great Seal of the United States* in the ceiling is surrounded by a decoration comprising the forty-eight stars of the flag; the cardinal winds, North, East, South and West, represented by blowing faces, and symbolical of the geographical divisions of the Union; fruits and grains as typical products of each section of the country; and the cornucopia of Agriculture, dolphin of Commerce, lyre of Art, and torch of Education. Encircling the whole is the conclusion of Lincoln's Gettysburg Address (see the Arlington chapter):

That this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people shall not perish from the earth.

### The Reading Room.

**The Reading Room.**—Ascending the stairway from the East Corridor we enter the Visitors' Gallery, where an excellent view is afforded of the Rotunda or central Reading Room. The vast apartment is imposing in size and effective in architectural design and color scheme of marble walls and pillars and tiers of arches and balustrades, and the uplifted dome with its elaborate stucco ornamentation. The room is 100-ft. in diameter and 125-ft. in height; the pillars are 40-ft. high, the windows 32-ft. wide. The richness of the color effect lies in the marbles, of which the dark are from Tennessee, the red from Numidia, and the shades of yellow from Siena. The stucco ornaments of the dome are in old ivory—Martiny's female figures supporting cartouches; Weinert's winged half-figures; winged boys with wreaths and garlands, torches, lamps, swans, eagles, dolphins and arabesques.

**The Symbolical Statues.**—Upon the eight piers are female figures of colossal stature. Above each is a quotation chosen by President Eliot, of Harvard:

*Religion*, by Baur, holding a flower.

What doth the Lord require of thee, but to do justly, to love mercy, and to walk humbly with thy God?—*Micah* vi: 8.

*Commerce*, by Flanagan, holding miniature locomotive and ship:

We taste the spices of Arabia, yet never feel the scorching sun which brings them forth.  
—*Considerations on East India Trade*.

*History*, by French, with book and reflecting mirror:

One God, one law, one element,  
And one far-off divine event,  
To which the whole creation moves.—*Tennyson*.

*Art*, by St. Gaudens and Dozzi, laurel-crowned, with a model of the Parthenon for architecture, a brush and palette for painting, and a mallet for sculpture:

As one lamp lights another, nor grows less,  
So nobleness enkindleth nobleness.—*Lowell*.

*Philosophy*, by Pratt, with book:

The inquiry, knowledge, and belief of truth is the sovereign good of human nature.  
—*Bacon*.

*Poetry*, by Ward, with scroll:

Hither, as to their fountain, other stars  
Repairing, in their golden urns draw light.—*Milton*.

*Law*, by Bartlett, with the stone table of the laws and a scroll:

Of law there can be no less acknowledged than that her voice is the harmony of the world.—*Hooker*.

*Science*, by Donoghue, with a globe and triangle and mirror:

The heavens declare the glory of God; and the firmament sheweth his handiwork.—*Psalms xix: 1*.

**Bronze Statues.**—Looking down from the railing of the gallery under the dome, stand sixteen bronze statues of characters distinguished in the several fields of learning and achievement represented by the symbolical statues:

RELIGION—*Moses* (by Niehaus) and *St. Paul* (by Donoghue). Moses is represented as the great law-giver, with the Tables of the Law delivered on Sinai. St. Paul has sword and scroll.

COMMERCE—*Columbus* (by Bartlett) and *Fulton* (by Potter). Fulton holds a model of his first steamboat, the "Clermont."

HISTORY—*Herodotus*, the "Father of History" (by French), and *Gibbon*, historian of the "Decline and Fall of the Roman Empire" (by Niehaus).

ART—*Michael Angelo* (by Bartlett) and *Beethoven* (by Baur).

PHILOSOPHY—*Plato* and *Bacon* (both by Boyle).

POETRY—*Homer* (by St. Gaudens) and *Shakespeare* (by Macmonnies).

LAW—*Solon* (by Ruckstuhl) and *Kent* (by Bissell). Solon, the Athenian law-giver, holds out the scroll of "The Laws" (*Oi Nomoi*), and supports a reversed sword twined with olive. James Kent is represented as holding the manuscript of his celebrated "Commentaries on American Law."

SCIENCE—*Newton* (by Dallin) and *Henry* (by Adams). Prof. Joseph Henry holds an electro-magnet, suggesting his work in electro-magnetism.

**The Progress of Civilization**, by E. H. Blashfield, in the Collar of the Dome, which is 150 feet in circumference, is a symbolism of the twelve nations and epochs which have contributed to the world's advance.

EGYPT (*Written Records*) holds a tablet of hieroglyphics, and the Egyptian taucross emblem of immortality. On the throne is the cartouche of Mena, the first king of Egypt. At the feet of the figure is a case of papyrus scrolls.

JUDEA (*Religion*) wears the vestments of the Jewish High Priest. The emblems are scroll and censer. The stone tablet bears the Hebrew text, Leviticus xix: 18: "Thou shalt love thy neighbor as thyself."

GREECE (*Philosophy*) is a classic figure wearing a diadem; the symbols are scroll and bronze lamp.

ROME (*Administration*) is pictured as a Roman centurion in armor; the emblems are the sword, the fasces and baton of authority, and the marble column.

ISLAM (*Physics*) costumed as an Arabian, has glass retort and book of Mathematics.

MIDDLE AGES (*Modern Languages*) is accompanied by the emblematic accessories of casque and sword typifying the Age of Chivalry, Gothic cathedral for architectural de-



velopment, and papal tiara and keys of St. Peter for the part of the Church. The face is a characterization from Mary Anderson's.

ITALY (*Fine Arts*) has brush and palette for painting, statuette of Michael Angelo's David for sculpture, violin for music, capital for architecture.

GERMANY (*Art of Printing*) is represented as an early printer, in fifteenth century garb, reading a proofsheets from the primitive hand press. The face is a characterization from that of Gen. Thomas Lincoln Casey.

SPAIN (*Discovery*) appears as a navigator, in sailor's leather jerkin, hand on tiller, and sword in lap; by his side a globe, at his feet model of a caravel.

ENGLAND (*Literature*), laurel-crowned and in Elizabethan costume, holds Shakespeare's plays, showing facsimile of the title page of "A Midsummer Night's Dream," 1600. The face is the characterization of Ellen Terry's.

FRANCE (*Emancipation*) is the animated figure of a woman wearing liberty cap and tri-color jacket, and equipped with sword, drum and trumpet. She is seated upon a cannon, and holds out the "Déclaration des Droits de l'Homme" of 1798. The features are of the artist's wife.

AMERICA (*Science*).—The scientific genius of our own country is typified by an electrical engineer, with book and dynamo. The face is a characterization from that of Abraham Lincoln.

**The Human Understanding.**—In the Crown of the Lantern, Mr. Blashfield has painted The Human Understanding, in the allegorical figure of a woman floating among clouds, and attended by two children genii. With uplifted gaze she is looking from finite human achievement, as indicated in the fresco of Civilization below, to the infinite, which is beyond. One of the genii holds a closed book, the other beckons those below.

**The Windows.**—The stained-glass decoration of the great arched windows by H. T. Schladermundt, is a composition of the arms of the Union and of the States, alternating with torches and wreathed faces. With each State is given the date of its ratification of the Constitution, admission into the Union, or Territorial organization.

**The Clock** over the entrance, by John Flanagan, is of marble and bronze; the details are Signs of the Zodiac, Flight of Time, Seasons, Day and Night.

**Manuscripts, Books and Engravings** are displayed in the several halls of the second floor. The exhibits comprise very rare and valuable examples.

**The Library** was founded in 1800, Congress appropriating for it \$5,000. It has twice suffered by fire—in 1814, when the Capitol was burned, and in 1851. Special collections acquired have been Thomas Jefferson's Library, the Force Historical Collection in 1865, Smithsonian Library in 1867, Toner Collection of Washingtoniana in 1882. A prolific source of accessions has been the copyright system, which requires the deposit here of two copies of every copyrighted work. The library contains more than 1,300,000 books.

Any one may use the Library, but books may be drawn out only by members of Congress, the President, Supreme Court, and Government officials.

**The Book Stacks** devised by Mr. Bernard R. Green consist of a series of cast-iron frameworks supporting tiers of shelves, and rising in nine stories to the roof. The book shelving now in the building amounts to 231,680 running feet, or about forty-four miles, which will accommodate 2,085,120 volumes of books, reckoning nine to the foot. The capacity of the additional shelving, which may be placed, is about 2,500,000 volumes, and the ultimate capacity of the building for books is therefore upward of 4,500,000 volumes, or somewhat less than one hundred miles of shelving. An ingenious mechanism delivers books from the stacks to the Reading Room. From the Reading Room an endless cable runs down to the basement and up through the stack to the top, and back again. To it are attached book carriers. When a book is called for at the desk, the slip is sent by pneumatic tube to the clerk in the book stack; he puts the book into a receptacle, from which it is taken automatically by the book carrier and carried to the Reading Room, the whole process consuming but a few minutes. For the convenience of Congress, books are sent directly from the Reading Room to the Capitol through a tunnel.

# The Library Quotations

The Poets, who on earth have made us heirs  
Of truth and pure delight by heavenly lays.—WORDSWORTH.

Art is long and Time is fleeting.—LONGFELLOW.

The history of the world is the biography of great men.—CARLYLE.

Order is Heaven's first law.—POPE.

Memory is the treasurer and guardian of all things.—CICERO.

Beauty is the creator of the universe.—EMERSON.

This is the state of man: To-day he puts forth  
The tender leaves of hopes; to-morrow blossoms,  
And bears his blushing honors thick upon him,  
The third day comes a frost and nips his root, and then he falls.  
—KING HENRY VIII. (*Adapted*).

Beholding the bright countenance of Truth in the quiet and still air of delightful studies.—MILTON.

The true University of these days is a Collection of Books.—CARLYLE.

Nature is the art of God.—SIR THOMAS BROWNE.

There is no work of genius which has not been the delight of mankind.—LOWELL.

It is the mind that makes the man, and our vigor is in our immortal soul.—OVID.

They are never alone that are accompanied with noble thoughts.—SIR PHILIP SIDNEY.

Man is one world, and hath another to attend him.—HERBERT.

Tongues in trees, books in the running brooks,  
Sermons in stones, and good in everything.—AS YOU LIKE IT.

Books will speak plain when counselors blanch.—BACON.

Glory is acquired by virtue, but preserved by letters.—PETRARCH.

The foundation of every state is the education of its youth.—DIONYSIUS.

The light shineth in darkness, and the darkness comprehendeth it not.—ST. JOHN i: 5.

## In the Librarian's Room.

*Litera scripta manet*—The written letter remains (Literature endures). *In tenebris lux*—  
Light in darkness. *Liber delectatio animæ*—A book is the delight of the mind.  
*Efficiunt clarum studio*—They make clear by study. *Dulce ante omnia Musa*—The  
sweetness of the Muse before all else.

## The Greek Heroes.

One equal temper of heroic hearts,  
Made weak by time and fate, but strong in will  
To strive, to seek, to find, and not to yield.—TENNYSON, *Ulysses*.

A glorious company, the flower of men  
To serve as model for the mighty world,  
And be the fair beginning of a time.—TENNYSON, *Guinevere*.

To the souls of fire, I, Pallas Athena, give more fire; and those who are manful, a might  
more than man's.—KINGSLEY.

Ancient of days! august Athena!  
Where are thy men of might? thy grand in soul?  
Gone—glimmering through the dream of things that were.  
—BYRON, *Childe Harold*.

# The Library Quotations

The chief glory of every people arises from its authors.—DR. JOHNSON.

Knowledge comes, but wisdom lingers.—TENNYSON.

Wisdom is the principal thing; therefore, get wisdom; and with all thy getting get understanding.—PROVERBS iv: 7.

Ignorance is the curse of God,

Knowledge the wing wherewith we fly to Heaven.—2 HENRY VI.

How charming is divine Philosophy.—MILTON.

Books must follow sciences and not sciences books.—BACON.

In books lies the soul of the whole past time.—CARLYLE.

Words are also actions and actions are a kind of words.—EMERSON.

Dwells within the soul of every Artist  
More than all his efforts can express.

No great Thinker ever lived and taught you  
All the wonder that his soul received.

No true Painter ever set on canvas  
All the glorious vision he conceived.

No Musician,  
But be sure he heard, and strove to render,  
Feeble echoes of celestial strains.

No real Poet ever wove in numbers  
All his dream.

Love and Art united  
Are twin mysteries, different, yet the same.

Love may strive, but vain is the endeavor  
All its boundless riches to unfold.

Art and Love speak; but their words must be  
Like sighings of illimitable forests.

—ADELAIDE PROCTOR, *Unexpressed*.

There is but one temple in the universe, and that is the body of man.—NOVALIS.

The first creature of God was the light of sense; the last was the light of reason.

—Bacon.

The true Shekinah is man.—CHRYSOSTOM.

Only the actions of the just

Smell sweet and blossom in the dust.—JAMES SHIRLEY.

Science is organized knowledge.—HERBERT SPENCER.

Beauty is truth, truth beauty.—KEATS.

Too low they build who build beneath the stars.—YOUNG.

Man raises, but time weighs.—GREEK PROVERB.

Beneath the rule of men entirely great

The pen is mightier than the sword.—BULWER LYTTON.

The noblest motive is the public good.—VIRGIL.

A little learning is a dangerous thing;

Drink deep, or taste not the Pierian spring.—POPE.

Learning is but an adjunct to ourself.—LOVE'S LABOUR'S LOST.

Studies perfect nature, and are perfected by experience.—BACON.

Dreams, books, are each a world; and books, we know,  
Are a substantial world, both pure and good.—WORDSWORTH.

## *With the Muses.*

Descend, ye Nine, descend and sing;

Wake into voice each silent string.

Oh, Heaven-born sisters, source of art,

Who charm the sense or mend the heart.

Say, will you bless the bleak Atlantic shore,

And in the West bid Athens rise once more!

—POPE (*Adapted*.)



# THE WHITE HOUSE.

THE WHITE HOUSE is on Pennsylvania avenue, at 16th street, and is reached by Pennsylvania avenue cars. For hours to visit, see the Time Table on another page.

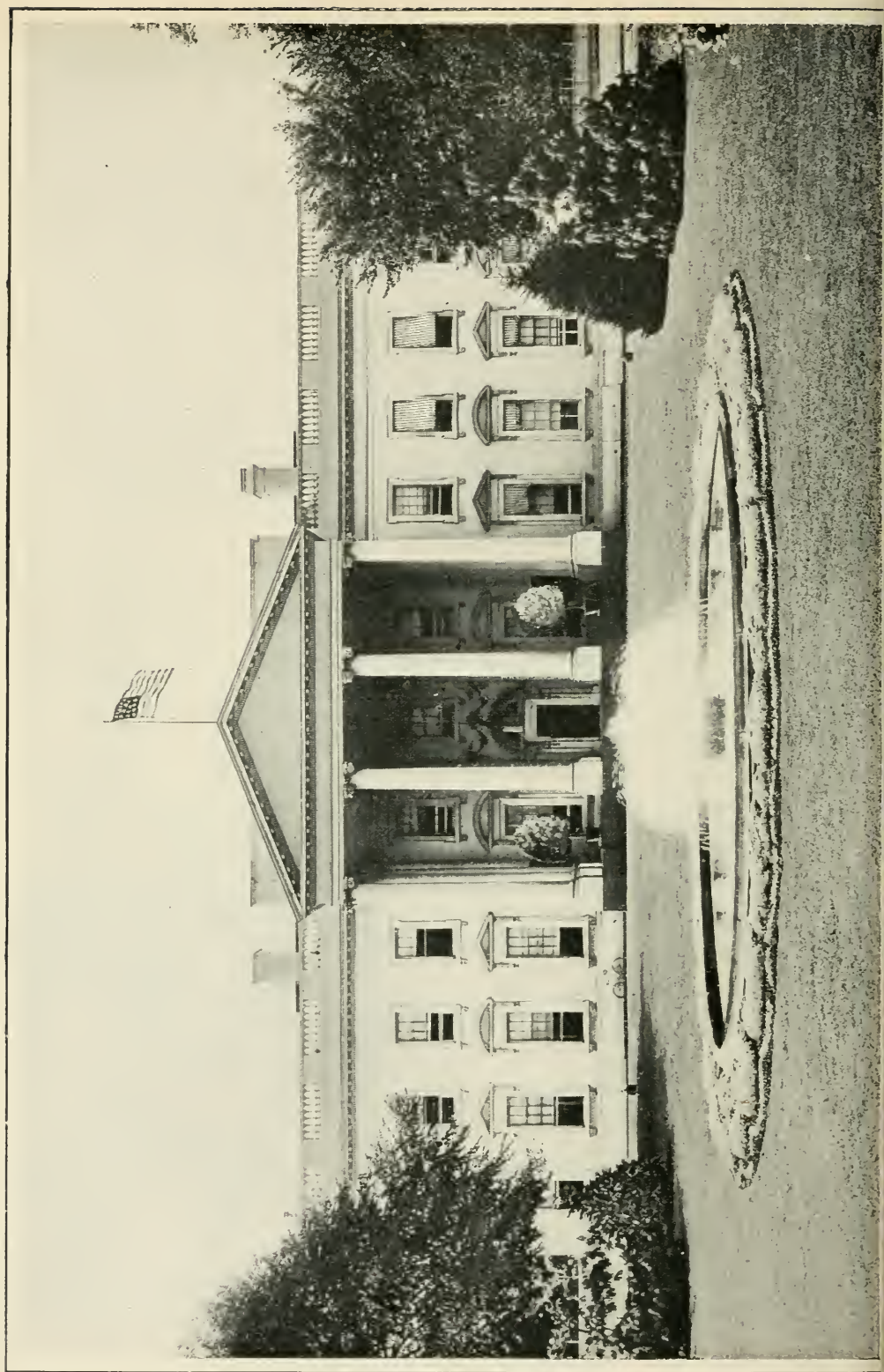
THE prevailing characteristics of the White House is a stately simplicity. Whether from Pennsylvania avenue one sees the columns of the portico but partially revealed through the foliage of noble trees, or from the lawns in the rear catches a glimpse of the southern balcony with colonnade and winding stairways embowered in vines, the air is one of dignity and repose. In situation, in character and in surroundings, one reflects, the White House is becoming as the home of the President.

The White House is constructed of Virginia freestone; it is 170-ft. in length, 86-ft. in depth, and consists of a rustic basement, two stories and an attic, the whole surmounted by an ornamental balustrade. The north front has a portico of lofty Ionic columns, forming a porte-cochere, and the south a colonnaded balcony.

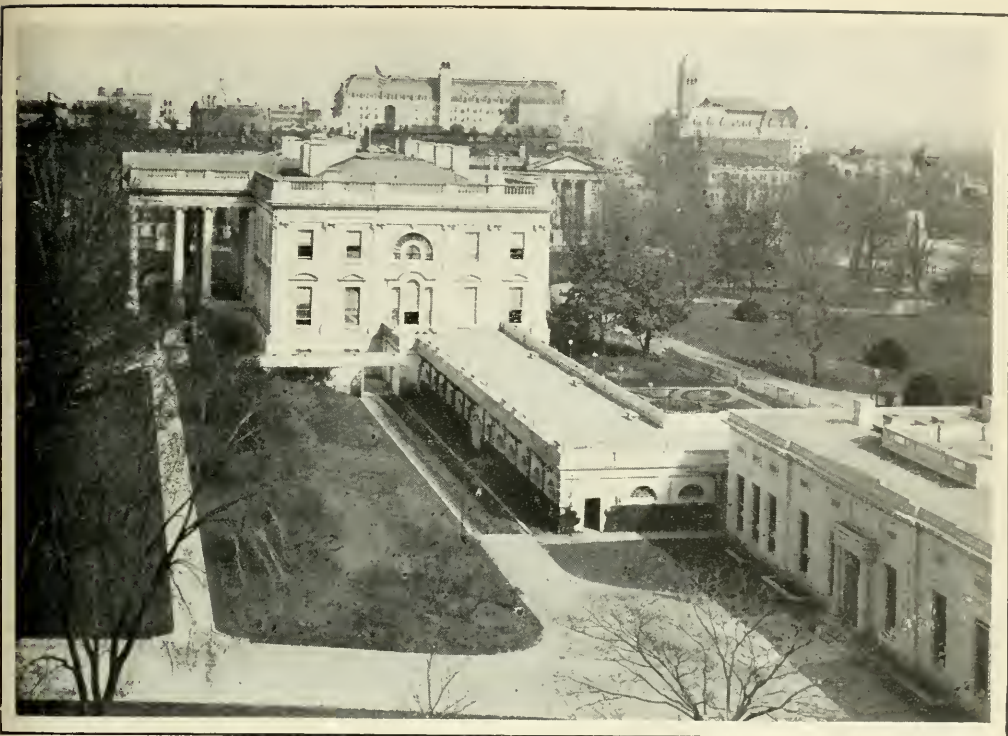
It was the first public building erected at the new seat of government. The architect was James Hoban, who drew his plans closely after those of the seat of the Dukes of Leinster, near Dublin. Washington himself selected the site, laid the cornerstone (Oct. 13, 1792), and lived to see the building completed; it is told that in company with his wife he walked through the rooms but a few days before his death, in 1799. John



THE EAST ENTRANCE.







THE EXECUTIVE OFFICES.

Adams was the first occupant, in 1800. In 1814, in President Madison's term, the house was fired by the marauding British troops, and only the walls were left standing. With the restoration, the stone was painted white to obliterate the marks of the fire, and outside of official usage it is as the White House that the Executive Mansion is universally known.

Alterations and additions to the building were made in 1902-3. An esplanade leads to the new Executive Office; and the public entrance is now through a colonnade on the east. This admits to the basement corridor, on the walls of which are hung portraits of the mistresses of the White House, including those of Angelica Singleton Van Buren, who was mistress of the White House during President Van Buren's term; Mrs. Tyler, Mrs. Polk (presented by the ladies of Tennessee in President Arthur's administration); Mrs. Hayes (by Huntington), presented by the Woman's National Temperance Union, in recognition of the cold water regime of the White House during President Hayes' term, Mrs. Harrison (by Huntington), presented by the Daughters of the American Revolution, Mrs. Roosevelt by Chartran. There are busts of Columbus, Vespucci, Martin Van Buren and John Bright. Broad stairways lead up to the main corridor, from which access is had to the East Room, and the Blue, Green and Red Rooms, which take name from the predominating color of the decorations and furnishings.





THE MAIN CORRIDOR.

**The East Room**, or State parlor, used for receptions, is a magnificent apartment 40-ft. wide, 82-ft. in length, and with a ceiling 22-ft. high, from which depend three massive crystal chandeliers. The four carved mantels are surmounted by mirrors. The decorations of walls and ceiling are in white and gold, with moldings and tablet ornamentation in relief, and window draperies of old gold. The two royal blue Sèvres vases were presented to President McKinley by the President of the French Republic in commemoration of the laying of the French-American cable. On the mantels are marble busts of Washington, Franklin, Jefferson and Lincoln. The richly decorated piano, made at a cost of \$15,000, was presented by a New York firm of piano makers.

**The Blue Room**, oval in shape, is the President's reception room. The walls are covered with rich blue corded silk, and the window hangings are blue with golden stars in the upper folds. On the mantel is the clock of gold presented by Napoleon I. to Lafayette and by him to Washington; on either side stand the bronze vases presented to Washington at the same time; and there are here also the two triple gold plate candelabra which were given to President Jackson by General Patterson, of Philadelphia.

**The Green Room** has on the wall green velvet with white enamel wainscoting. In front of the white marble mantel is a screen of old Gobelin



THE EAST ROOM.

tapestry in a frame of gold, surmounted by a spread eagle. The screen was presented to Mrs. Grant by the Emperor of Austria. The gilt clock and the two gilt vases were purchased by Mrs. Grant in Paris and were by her given to the White House. The two Japanese vases were purchased by President Arthur. The lacquer cabinet was presented by Japan in 1858, when American ships first entered Japanese ports. The portraits are of Presidents John Adams, John Quincy Adams, Jackson, Tyler, W. H. Harrison, Van Buren, Pierce, Buchanan, Lincoln, Hayes.

**The Red Room** walls and window draperies are of red velvet. The two vases were presented to President Pierce by the French Government. A cabinet of mahogany and gold contains seven exquisitely dressed Japanese dolls presented to Mrs. Roosevelt by the Japanese Minister. There are here portraits of Washington, Martha Washington (by Andrews), Presidents Jefferson, Polk and Benjamin Harrison. The portrait of Washington is one which is sometimes called the "Lansdowne Stuart." The original, of which this is a copy, was painted for the Marquis of Lansdowne. In 1814, when the British were coming to pillage and burn the White House, Mrs. Dolly Madison had the portrait taken from its frame and carried it away into safety across the Potomac. The portrait of Martha Washington was painted in 1878. The dress is one which was made in Paris, as a faithful reproduction of the costume





THE BLUE ROOM.



THE RED ROOM.





THE GREEN ROOM.

of Revolutionary days. It was worn at the Martha Washington Centennial Tea-Party in Philadelphia, in 1876.

**The State Dining Room** is paneled in dark English oak, and decorated with heads of American big game. The white marble mantel is surmounted by an old Flemish tapestry depicting a country scene and having in a panel a verse from Virgil in praise of hunting. The massive mahogany table will seat one hundred guests. The table services, of silver, china and cut glass, were specially designed for the White House. The china, numbering 1,500 pieces, was selected by Mrs. Hayes, and was decorated by Theodore R. Davis, the war artist, with exquisite paintings of American flowers, fruits, game, birds and fish. Each of the 520 pieces of the cut glass is delicately engraved with the Arms of the United States. The Dining Room is the scene of three brilliant State functions, which mark the Washington official season: the Dinner to the Diplomatic Corps, the Cabinet Dinner, and the Dinner to the Supreme Court. These occasions have been observed by successive occupants of the White House for more than half a century. President Taft added in 1911 a fourth, a



Grant Fruit Basket, Lincoln Punch Bowl and Fruit Basket.



Grant and McKinley China.



Cleveland. Lincoln. Grant. Dolly Madison.



The Roosevelt China.





THE STATE DINING ROOM.

Dinner to the Speaker of the House. The President's receptions are held in the East Room and include the New Year's public reception, the Cabinet, the Diplomatic, the Judicial and the Congressional receptions, and that to the officers of the Army and Navy.

**The President's Room** and the **CABINET ROOM** are in the Executive Office, west of the White House. A massive oaken table in the President's Study, made from the timbers of *H. M. S. Resolute*, has an interesting history, which is told in the inscription on a brass plate set in the table:

*H. M. S. Resolute*, forming part of the expedition sent in search of Sir John Franklin in 1852, was abandoned in latitude 74 degrees 41 minutes north, longitude 101 degrees 22 minutes west, on the 15th of May, 1854. She was discovered and extricated in September, 1855, in latitude 67 degrees north by Capt. Buddington, of the United States whaler *George Henry*. The ship was purchased, fitted out and sent to England as a gift to her Majesty Queen Victoria, by the President and people of the United States, as a token of good will and friendship.

This table was made from her timbers when she was broken up, and is presented by the Queen of Great Britain and Ireland to the President of the United States, as a memorial of the courtesy and loving kindness which dictated the offer of the gift of the *Resolute*.

**The surroundings** of the White House are worthy of note. The front windows look out over the lawn and across Pennsylvania avenue upon Lafayette Square, beautiful with trees and flowers, and rich in historical associations. On the east is the Treasury, on the west the State, War and Navy



Building. The house is set amid the President's Grounds, with trees and flower beds and fountains and sloping lawns. The grounds merge into the Mall, and stretch away to the Monument and the Potomac. To the slopes south of the house Washington children repair for their Easter egg rolling on Easter Monday, where scores of brilliantly colored eggs are sent rolling and tumbling down the banks. The custom is of European origin, and comes from an earlier one known to the children of the Pharaohs. Concerts, open to the public, are given in the east grounds by the Marine Band on Saturday afternoons, from June to September inclusive.

**Lafayette Square** is beautiful with trees and flowers, and rich in historical associations. At the southeast entrance is the bronze and marble memorial erected by Congress to commemorate the distinguished services of Lafayette and other French officers in the cause of the Colonies. On the northeast is the Rochambeau monument. In the centre of the square is Clark Mills' equestrian statue of Gen. Jackson, as the hero of the Battle of New Orleans. In the northwest is the statue of Baron Steuben and in the northeast that of Kosciuszko. These statues are described elsewhere.

Many of the houses surrounding the square possess interesting associations as the homes of public men. The plot of ground now occupied by the Belasco Theatre, on Madison place, was in the '30s owned by Henry Clay; he traded it for an imported and long-pedigreed jackass to Commodore Rodgers, who built the home, which stood until torn down in 1895. After Commodore Rodgers, Chief Justice Roger B. Taney lived here; and then followed Secretary of the Navy James K. Paulding; Secretary of State William H. Seward, who in one of the upper rooms was struck by the would-be assassin in that fateful night of April 14, 1865; and James G. Blaine, who in the same room died in 1893.

Further north, on the corner of Madison place and H street, the home of the scientific Cosmos Club was formerly known as Dolly Madison's house. Here Mrs. Madison lived from 1837 to her death; then Admiral Wilkes occupied the house until the Civil War, and it then became the headquarters of Gen. McClellan. Diagonally across the street is the red brick house (now an annex of the Arlington Hotel) which was for more than twenty years the home of Charles Sumner. Further west, on the corner of Connecticut avenue and H street, is Corcoran House, the home of the late W. W. Corcoran, and before him of Daniel Webster while Secretary of State. It is recorded that the Ashburton Treaty was discussed and practically concluded in this house.

**St. John's Church**, on the north of the square, was built in 1816, and next to Christ Church (1795), near the Navy Yard, is the oldest in the city. One of its pews is set apart for the President of the United States, and it is sometimes called the Church of State. Many of the houses surrounding the square possess interesting associations as the homes of public men.

# THE TREASURY.

THE TREASURY is on Pennsylvania avenue at 15th street. Open from 9 to 2 daily; but the tour of the building may be made only between 11 and 12 and 1 and 2.

THE BUREAU OF ENGRAVING AND PRINTING is on 14th street, south of the Monument grounds. Reached by Pennsylvania avenue cars, which transfer at 14th street to 11th street car (2 cents extra fare). Open to visitors from 9 to 11:45 and 12:30 to 2:45. No pass required.

SECOND only to the Capitol itself in architectural importance is the Treasury Building, an imposing structure of sandstone and granite, having a total length of 450-ft. and a width of 250-ft. The east front on Fifteenth street is adorned with a colonnade of stately Ionic columns, after those of the Temple of Minerva at Athens; and on the north, the west and the south fronts are porticoes of similar columns. There is reason to regret that the architect, Robert Mills, did not have his way in the design of setting the building amid grounds commensurate with it in dignity and beauty, instead of obtruding it unceremoniously upon the thoroughfare; but the story goes that President Jackson became impatient at the long delayed choosing of a site, and finally stuck his cane into the ground one morning and ordered, "Build it here." And here it is to-day.

The impression the structure gives is of enduring solidity and security, and it is fitting that this should be so; for, while the 200 rooms on each floor of the building are devoted to a surprisingly varied range of activities, the Treasury is first of all a financial institution, and it is as such that it has most interest. To study its various operations, one should visit the Bureau of Engraving and Printing (in another building); the Division of Issue, the Redemption Division, the Bond and Silver and Gold Vaults, and Cash Room. The Cash Room may be seen at any time from 9 to 2; no pass is required. To be shown the other rooms, one should time a visit between 11 and 12, or 1 and 2.

**The Cash Room** is near the Pennsylvania avenue entrance, on the first floor; but may be seen to better advantage from the gallery, to which doors give access from the corridor of the second floor. The walls are of choice American and Italian marbles, and the room is one of the costliest in the world. As the name denotes, the Cash Room is a cashier's office. Here the Treasury cashes the various warrants drawn upon it and presented here for payment. The daily transactions run into the millions; a warrant once handed in and cashed without a moment's delay came over from the Pension Bureau, and the figures upon it called for \$1,000,000. The visitor himself may have a part in the business of the Cash Room by presenting at one of the steel screened windows a warrant on the Government, in the shape of a national currency bill, and, receiving coin for its face value, may thus complete the round of circulation of that

particular piece of paper as money. Having gone out originally from this very building as new currency, having passed through innumerable hands in exchange for a thousand and one different things, and having now found its way back again, old and worn, it will here be redeemed, and then as money no longer, but just plain paper, it will be destroyed.

**Treasury Tour.**—The system of making new money, exchanging new for old, and destroying the old, is what one sees at the Treasury; and it is all so interesting that we are likely to count the half-hour spent here as among the best to be remembered of the National Capital.

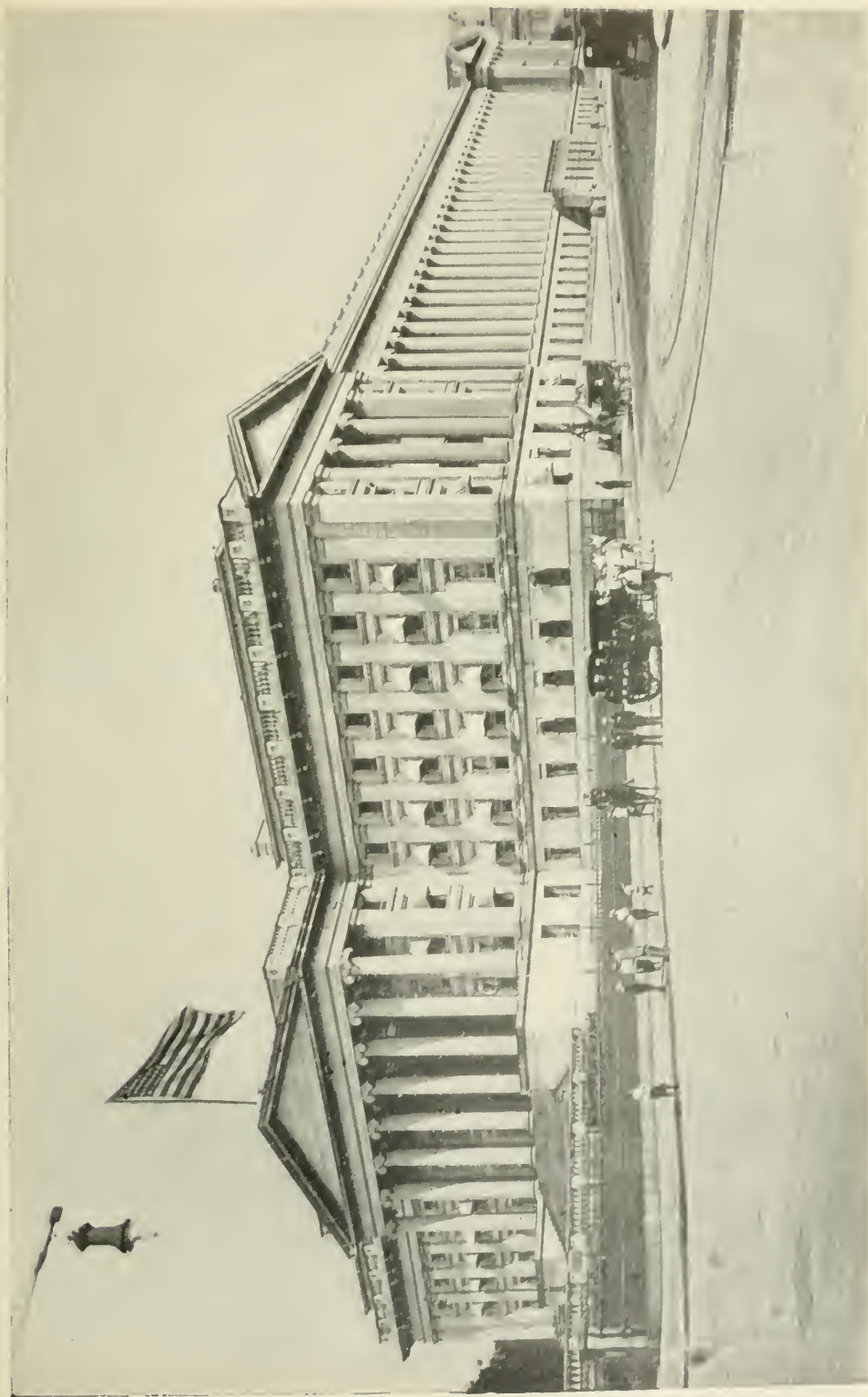
From 11 to 12 in the morning, and from 1 to 2 in the afternoon, visitors who present themselves at the office of the United States Treasurer, Room 96, on the first floor, are escorted through the money departments of the institution. If you give your attention to the very courteous and well-informed messenger who conducts the party, you will hear him relate of the several phases of the work what is told in the following pages. We shall depart, however, from the order in which for convenience the several rooms are shown, that we may follow the course of a piece of paper money through all the successive stages of manufacture, issue, redemption and destruction. To do this we must begin at the Bureau of Engraving and Printing.

**The Bureau of Engraving and Printing** is a branch of the Treasury. Here are printed the Government bonds and the national currency, together with postage and revenue stamps, military, naval and diplomatic commissions, passports, etc. Specimens of the work of the Bureau are exhibited in the waiting room and in the halls, and series of currency are displayed in various stages of completion. There is a series of old-time fractional currency—shinplasters; and a \$10,000 gold certificate, the largest note issued.

**Plates.**—The actual work of engraving the plates is not shown. This is surrounded with the utmost precaution to guard against abstraction of the plates; they are closely watched by day, and are locked in the vaults by night. The original plate itself is never printed from, but a replica is made of it for actual use. This is the Bureau's device to guard against the possibility of being itself a counterfeiter of the currency. For, if an accident should happen to a plate, it would have to be replaced by a new one; and no matter how nearly like the original the new one might be engraved, it would not be that original, but a copy of it, and a note printed from the new plate would not be an original, but a copy of that original, i. e., a counterfeit. Whereas, if the replica should be injured, a new replica would be a new original printing plate.

**Printing the Notes.**—The first process that one witnesses is the printing of the notes. In this 625 employes are engaged. The paper used is the peculiar silk-fibered paper made at the Crane Mills in Dalton, Mass. Its manufacture is a closely guarded trade secret, and the law forbids pos-





THE TREASURY OF THE UNITED STATES.

session by others of any such paper or its imitation. It is received in packages of 1,000 sheets. This 1,000 count, beginning at the paper mill in Massachusetts, is maintained throughout every department of the Bureau, and is continued after the notes reach the Treasury. To each pressman 1,000 sheets are given at a time. The printing is done on hand-presses. Each pressman has a young woman assistant. Each sheet makes four notes. A pressman prints 500 sheets a day, on one side only.

Formerly the notes were trimmed and sealed in the Treasury Department. Since July 1, 1910, by the installation of new and improved machines, the notes are sealed, numbered, counted and collected into packages of 100 notes by one operation in the Bureau of Engraving and Printing.

There are fourteen departments: each piece of work passes through the hands of thirty different people. An elaborate system of receipting prevails, and at the closing hour everything is delivered into the hands of the custodians, and every count is verified before the force is dismissed. The rule prevails not only here, but in the Issue and Redemption Divisions in the Treasury Building.

**Division of Issue.**—This Division, although a part of the Office of the Treasurer of the United States, is now located in the building of the Bureau of Engraving and Printing, and the quantity of currency finished each day is delivered to that Division, and is counted and verified by expert counters to determine that each package contains 100 notes.

The average daily volume of new money passing through the hands of the counters is four million dollars, made up of over 800,000 separate notes. Every package is receipted for by each person into whose hands it comes.

Having received the final count, the money is intrusted to the sealing clerk, who wraps up the packages (containing from \$4,000 to \$4,000,000 each) in plebeian brown paper, and seals each package with the Treasury Seal. The amount of money received by him at the close of the day must tally to a dollar with the amount received from the Bureau of Engraving and Printing. Four million dollars a day of this new money is taken to the office of the Treasurer at 9 o'clock each morning, in a vehicle built of steel, and protected by heavily armed guards. This money is deposited in the currency reserve vaults (not shown to visitors) where it remains for two months or more.

As one new lot is added each day to the vault, another lot is taken out for issue, to be put into circulation, a goodly proportion of it destined eventually to find its way back to this building as worn and mutilated currency, to be redeemed in the Redemption Division.

**Redemption Division.**—In the Redemption Division old currency is received to be exchanged for new. It comes in from banks throughout the country and from the Sub-Treasuries.\*

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\*There are Sub-Treasuries at Boston, New York, Philadelphia, Baltimore, Chicago, St. Louis, Cincinnati, New Orleans, and San Francisco. The Mints are at Philadelphia, New Orleans, Denver, Carson City, and San Francisco.



PRINTING THE BANK NOTES.



BUREAU OF ENGRAVING AND PRINTING.



**Dollar for Dollar.**—At every stage the system of currency redemption is attended with precautions to provide against error and loss. For every old dollar received, a new dollar must be paid out; and for every new dollar paid out, an old one must have been received. To verify the count a force of expert counters is employed, whose skill is such as to excite wonder and challenge admiration. Here, as in the other departments, the counters are women.

**The Expert Counters.**—The money, brought by the express companies in sealed packages, is delivered to the receiving clerk, by whom in turn the packages, still sealed, are distributed to the counters. Each counter receipts for the package given her, specifying the amount it is said to contain. Having verified the count, she puts up the money in new packages of 100 bills each, and on the manilla wrapper of each, at top and bottom, writes her initials and the amount. Then she takes the package to the canceling machine, which punctures four holes through it, two in the upper half and two in the lower. She then delivers the package of canceled notes to a clerk, who credits her with the amount received. At the close of the day this clerk's record of bills, counted and canceled, must tally with the account of the clerk who gave out the packages to be counted and canceled; and such are the expertness and accuracy here prevailing that any discrepancy is extremely rare.

**Counterfeits.**—The expert's duty is not limited to the counting; she must also detect counterfeits and "raised" bills, as a \$2 to a \$20. Practice makes perfect; the trained eye detects bad money at a glance, the bill is stamped "Counterfeit" in letters which cut right through the paper, and is returned to the sender, that it may be traced if possible, and is then sent back again to the Treasury for investigation by the Secret Service Division.

**Canceled Notes.**—On each day the canceled packages of the day before are taken, each package by the one who counted it, to the cutting knife. This is a huge blade, which cuts the package in two lengthwise, each half still having the initials of the counter and the amount the package contains. The upper half goes to the Register's office, the lower one to the office of the Secretary of the Treasury. In each office the half-sheets are counted, and if this final enumeration corresponds with that of the first expert, the money is sent to the macerator for destruction. If errors are discovered either as to amount or as to a bad bill undetected, the first counter is held responsible for the amount involved, and it is deducted from her salary.

**A Million Dollars a Day.**—There is received in the Redemption Division an average of one million dollars a day, or more than three hundred millions a year. The women experts who handle these vast sums are reputed to be the most skilled counters of worn money in the world. Their task is more difficult than that of the counters of new money in the Issue

Division, for there is no order of enumeration to guide the count, and much of the currency is worn and difficult to handle. There are certain of those engaged here who are of tried proficiency, and to them the mutilated currency is intrusted.

**Saving the Shreds and Patches.**—In a secluded corner, not accessible by visitors, works an expert in burned money, and in shreds and patches of currency, which would defy the skill of one less acute and patient. Her task is to unravel mysteries, to solve problems which are exceedingly difficult of solution. It is a work filled with compensations; for each new case makes its own appeal to her ever ready sympathy, and with every new success comes the consciousness that some unfortunate person has been helped. To the editor of this book was exhibited on a recent occasion the particular work then in hand. There were pulpy bits of money which had been chewed by swine, in which traces had been made out of a \$10 note and another of \$5; fragments of two \$500 notes, supposed to have been torn up and thrown away by a Chicago man before committing suicide; the ashes of one \$10 and two \$5 notes, which a woman had hidden in a grate and afterward set fire to. There are restrictions upon the redemption of such fragments of money, the amount allowed being proportioned to the pieces identified in such a way as to make overpayment impossible. If three-fifths of a note are received, the bill is redeemable at its full face value; if less than three-fifths and more than two-fifths, at one-half the value; any part less than two-fifths is not redeemed unless proof is presented that the rest was destroyed.

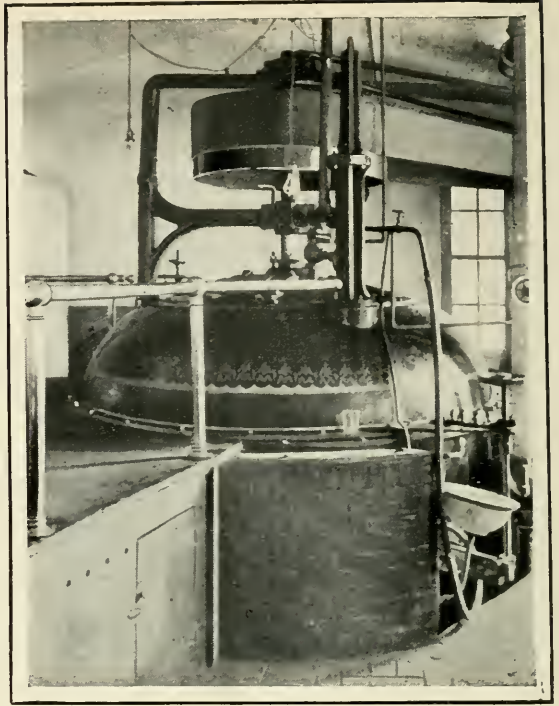
**In the macerator** the canceled notes pass through the final process of destruction. The macerator is a huge spherical receptacle of steel, which contains water and is fitted in the interior with closely set knives, which, as they revolve, grind the contents exceedingly fine. The massive lid is secured by three Yale locks, each with its own individual key. The key of one lock is held by the Treasurer, of another by the Secretary, and of the third by the Comptroller of the Currency. Each day at one o'clock these three officials or their deputies, with a fourth one designated by the Secretary to represent the banks and the people, assemble at the macerator to deposit in it the money which is to be destroyed. Each key-holder unlocks his respective lock, the lid is lifted, the packages of halved bank notes are brought, and the macerator—a veritable hungry and insatiate monster—receives its million dollar tribute. The lid is shut-to, the keys are turned in the locks, the machinery is put in motion, the macerator begins its revolutions, and the 156 steel knives within are put to their work. Each batch of material is ground finely and more finely, until at the end of four or five days its maceration is complete. The committee of four then unlock a valve and the liquid pulp flows out, is screened into a pit below, and thence transferred to the Bureau of Engraving and Printing, to be rolled out into sheets of bookbinders' board and sold for \$40 a ton. Samples of the million dollar money pulp are fashioned into various forms

for souvenirs, and for a fraction of a dollar one may acquire enough of it to make himself rich beyond the dreams of avarice.

The capacity of the macerator is one ton of pulp. The average amount destroyed daily is a million dollars. The largest sum ever deposited in the macerator by the committee in one day was \$151,000,000, destroyed on June 27, 1894; it consisted of national bank notes and United States bonds.

**Vaults.**—Among the vaults to which the attention of the visitor is directed are the Bond Vault, which contains the United States bonds deposited by the National Banks as security for their own notes in circulation;

Vault No. 1, in the basement, containing silver dollars; and Vault No. 2, containing silver dollars, fractional silver currency and gold coin. The



THE MACERATOR.



HALVING THE BILLS FOR DESTRUCTION IN THE MACERATOR.



gold held here is to supply the demand of the District of Columbia. The Gold Reserve is held in the Sub-Treasuries, where the local demand for gold coin is to be met. The law requires the Treasury to hold a reserve of at least \$100,000,000 in gold to sustain the credit of the United States. At every change of Administration, on the appointment of the new Treasurer, all the money in the several vaults is counted by a committee of thirty-five, who represent the incoming and outgoing officials, and it is not until the three months' task has been finished that the new Treasurer is prepared to receipt to his predecessor for the precise sum delivered into his care and keeping.

The four kinds of paper money commonly in circulation are United States notes, Treasury notes, silver certificates and national bank notes. Taking the \$10 denominations:

The United States note is a promise that "the United States will pay to bearer ten dollars," and is redeemable in gold.

The Treasury note is a promise that "the United States of America will pay to bearer ten dollars in coin," and is redeemable in gold.

The silver certificate reads, "This certifies that there have been deposited in the Treasury of the United States ten silver dollars," payable on demand.

The national bank note reads, for example: "The American Exchange National Bank of New York City will pay the bearer on demand ten dollars." And further, it is declared to be "National currency, secured by United States Bonds deposited with the Treasurer of the United States." (United States Bonds are payable in gold.)

Each piece of paper money then is a promise to pay gold or silver in the specific sum named on its face. It goes out originally from the United States Treasury building, and in time finds its way back here to be redeemed in coin. In the vaults here, and in the Sub-Treasuries, are stored the gold and the silver and bonds (representing gold) with which to make good the currency promises to pay.

It is to Gen. Spinner that the credit belongs of having been the first one to employ women in a Government department. When, in 1862, the Treasury force was depleted by the enlistment of so many of its employees as volunteers, Gen. Spinner filled the vacant places with women, who very soon demonstrated that for certain work, such as the counting of money, they were superior to men. Gen. Spinner always took great pride in thus having opened the way for thousands of women employees in Washington departments.

**Guarding the Treasury.**—There is a carefully devised system of guarding the Treasury. The force of sixty-eight watchmen—all of them honorably discharged from the Army or Navy—is divided into three reliefs. They patrol the building night and day, and during the day a special force is on hand at the main door always prepared for an emergency. Electric bells are turned in every half hour, day and night, to the Captain's office. This office is in communication with that of the Chief of Police, and with Fort Myer and the Arsenal, whence police, cavalry and artillery could be summoned and would promptly be on hand. Arms are stored in many of the rooms where large sums of money are handled; with these the Captain of the Watch could on the instant arm a thousand men. The offices of the Treasurer, the Assistant Treasurer, and the Cashier are connected by wire with that of the Captain, and in less than thirty seconds the Captain could respond with an armed force.

Outside, watchmen are stationed in the watch-houses, which are so disposed as to command the entire building. The Treasury day closes at 4:30 o'clock, at which hour work ceases. At 5 o'clock all doors are closed, except the main one, and the keys are delivered to the Captain of the Watch. By 6 o'clock every one except the watchmen must have left the building. After that hour no one is ever admitted except the Secretary, the Treasurer and the Treasurer's Chief Clerk.

# STATE, WAR AND NAVY.

THE STATE, WAR AND NAVY BUILDING, on Pennsylvania avenue, west of the White House, is open to visitors from 9 to 2. Take the elevator in the corridor on the right (Pennsylvania avenue entrance) to second floor. The doorkeepers will give admission to the ante-rooms.

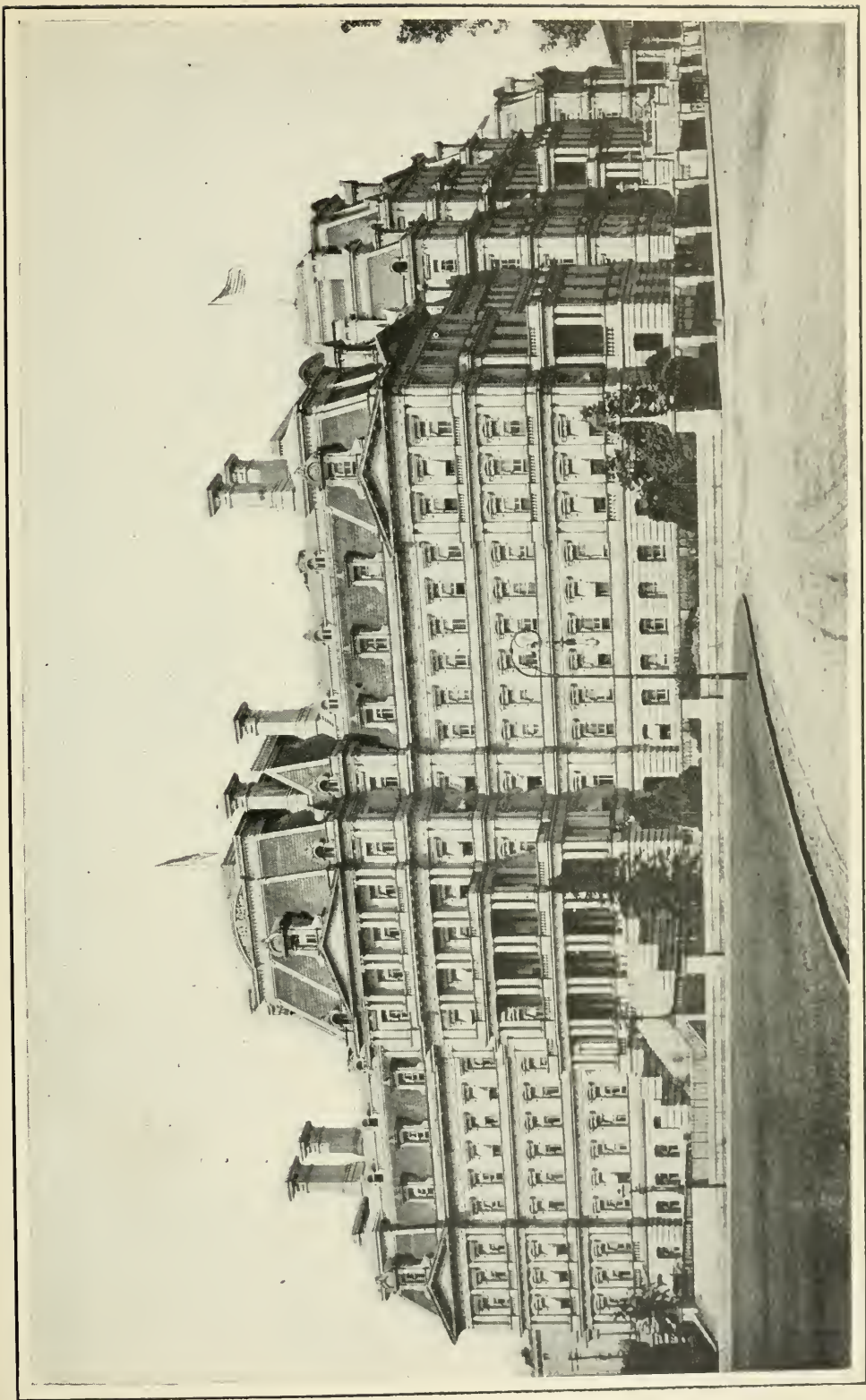
**W**ITH a frontage of 342-ft. on Pennsylvania avenue, and a depth of 565-ft., the four-storied granite structure of the State, War and Navy Department ranks with the largest and most magnificent office buildings in the world. It has 500 rooms and two miles of marble halls. The stairways are of granite with balusters of bronze, and the entire construction is fireproof; for the records and archives deposited within its walls are priceless and beyond restoration.

The War Department occupies the west wing, the Navy Department the east wing, and the State Department the south. The main entrance to all of these is on the Pennsylvania avenue front. The offices of the Secretaries, on the second floor, are accessible only for business; but the richly furnished ante-rooms may be inspected.

**War Department.**—The walls of the corridor of the Secretary of War's offices and the ante-room show a series of portraits of Secretaries, beginning with Henry Knox (1789, Washington's first administration) and including many men whose names are household words in American homes. Of chief and peculiar interest are Huntington's portraits of Grant, Sherman and Sheridan, the three frames grouped with a drapery of the Stars and Stripes and a silken standard of the Arms of the United States. The Washington portrait is a copy of an original by Gilbert Stuart.

On the opposite side of the hall are the Headquarters of the Army and the office of the Commander-in-Chief. In the hall above are shown models of the uniform of the Army at various periods of the service. Among the groups is one which represents the dress of Washington's Life Guard. The service, formed in 1776, consisted of 180 men, who were carefully selected for their soldierly qualities and trustworthiness. Each of the Thirteen States is represented. The duty of the members was to serve as a special body guard of the General, his baggage, papers, etc. The motto of the Guard was, "Conquer or Die."

**Navy Department.**—In the ante-room of the office of the Secretary of the Navy may be seen portraits of former Secretaries; the series is incomplete. In the corridor are models of war vessels. The Naval Library is on the fourth floor.



THE STATE, WAR AND NAVY DEPARTMENTS.



**State Department.**—In the ante-room of the Secretary of State's office are portraits of former Secretaries, with others in the Diplomatic Reception Room, the salon in which the Secretary receives foreign ministers.

The portraits here are of Thomas Jefferson, 1789, Washington's first term; Daniel Webster, 1841 and 1850 (by G. P. A. Healy); William H. Seward, 1861 and 1865; Elihu B. Washburne, 1869 (by Healy); Hamilton Fish, 1869; Wm. M. Evarts, 1877; James G. Blaine, 1881 and 1889; and F. T. Frelinghuysen, 1881. A portrait of Lord Ashburton (by Healy), recalls the "Ashburton Treaty" of 1842, which defined the boundaries between the United States and the British Possessions in North America, and provided for the suppression of the slave trade.

**The State Library** on the third floor, south corridor, is the most interesting room in the building, not alone for its 50,000 volumes, rare and valuable as many of them are, but for the national heirlooms treasured here. Foremost among these is a facsimile of the *Declaration of Independence*. Near the facsimile hangs the original of Thomas Jefferson's first draft of the instrument. It is in his hand, with interlineations by Franklin and John Adams. Thomas Jefferson's desk on which he wrote the Declaration of Independence is also here. The original of the Constitution and of Washington's commission as Commander-in-Chief are preserved in the safe. Other objects of interest displayed are:

*The Sword of Washington.* It is encased in a sheath of black leather, with silver mountings. The handle is of ivory, pale green, wound with silver wire. The belt, of white leather, has silver mountings. The sword was among the four bequeathed by Washington to his four nephews. This one was chosen by Samuel Washington, who willed it to his son, Samuel T. Washington, by whom it was presented to Congress in 1843. There are also shown some volumes of Washington's Diaries.

*The Staff of Franklin.* Franklin bequeathed it to Washington, his will providing: "My fine crab-tree walking stick, with a gold head curiously wrought in the form of the cap of liberty, I give to my friend, and the friend of mankind, General Washington. If it were a scepter, he has merited it, and would become it. It was a present to me from that excellent woman, Madame De Forbach, the dowager duchess of Deux-Ponts." Washington left it to his brother, Charles Washington, by whose grandson, Samuel T. Washington, it was presented to Congress, with Washington's sword, in 1843. There are also buttons from Franklin's dress coat.

The *Great Seal of the United States* is shown in wax replica. The seal was adopted by Congress in 1782. The arms consist of an American eagle supporting an escutcheon on his breast, and holding in his talons an olive branch and a bundle of thirteen arrows, and in his beak a scroll inscribed with the motto *E Pluribus Unum*. Above is a glory with a constellation of thirteen stars. The eagle as the national emblem is found at every turn in Washington.

*Hull Relics.*—A silver set, presented by citizens of Philadelphia, 1812, to Capt. Isaac Hull, commander of the American frigate *Constitution*,

in commemoration of his victory of Aug. 19, 1812, when he destroyed the British man-of-war *Guerriere*. Also a brace of pistols and a sword, presented to him by Connecticut for a similar memorial. The American frigate *Constitution* (Old Ironsides) was built at Boston in 1797. At the beginning of the War of 1812, she was commanded by Capt. Isaac Hull. On Aug. 10, 1812, she took the British ship *Guerriere* in a close fight, and for his gallantry Hull was voted a gold medal by Congress. When in 1830 it was proposed to break up the *Constitution*, public opposition was so intense that the step was abandoned. It was then that Holmes wrote: "Ay! tear her tattered ensign down." The *Constitution* is now preserved at the Portland Navy Yard. A model is in the National Museum.

Washington's eye-glasses, given by him to Lafayette and presented to the United States by Lafayette's great-grandson, Count Octave Assailly.

Medals awarded by acts of Congress to officers of the Army and Navy for distinguished services.

Gold medal struck to commemorate the historic exposition at Madrid in 1893, to celebrate the Fourth Centenary of the Discovery of the New World by Columbus, and presented to the President of the United States.

Gold medal presented by the President of the Brazilian Republic to the President of the United States in commemoration of the visit of the United States squadron to salute the Brazilian Republic in 1891.

Gold medal designed and presented by the Sultan of Turkey to the President of the United States in commemoration of the 400th Anniversary of the Discovery of America.

Address of thanks of the St. Petersburg nobility for assistance from the United States to Russia during the famine, 1892.

Swords presented to the United States by Japan with treaties; medals in commemoration of the first Japanese Embassy to the United States. Also a whale's tooth sent to the United States as a treaty by the King of the Fiji Islands.

Obus (explosive shell) from the Paris Commune of 1871. Presented by Minister Washburn.

Malay kris captured from pirates; and in striking contrast with them, a specimen silver speaking trumpet presented to captains of foreign vessels for saving the lives of American seamen.

Copy of the *Daily Pekin Gazette*, the official journal which has been published by the Chinese Government from the beginning of the eighth century A. D.

The State Department is the depository for all the engrossed copies of the laws of the United States, all proclamations by the Executive, all treaties, pardons, and a thousand and one other records and archives.

# THE WASHINGTON MONUMENT.

THE Monument is situated in Washington Park, a part of the Mall, near 14th street,  $1\frac{1}{3}$  miles from the Capitol. It is reached by Pennsylvania avenue cars, with transfer (2 cents extra fare) at 14th street. A stairway of 900 steps leads to the top. An elevator carrying visitors without charge ascends half-hourly. For hours, see Time Table.

**T**HE WASHINGTON NATIONAL MONUMENT is an imposing shaft of white marble rising from an elevation on the Mall near the Potomac. It is seen towering against the sky long before one reaches Washington; and in the city its tremendous height confronts one at every turn and has place in a thousand vistas. From the avenues and parks, from the Capitol, the White House, the hills of the Soldiers' Home, the heights of Arlington, and from far down the Potomac on the way to Mt. Vernon, go where you will, an ever prominent feature of the landscape is the Monument. Seen at different times of the day it has a new character for each new hour; its appearance changes with the varying lights, and with alterations of clear sky and cloud. In stormy weather it suggests a mountain peak standing immovable with the mists driving by.

**Dimensions.**—The Monument is an obelisk. Its height from the floor of entrance to tip is 555-ft.  $5\frac{1}{8}$ -in. The Monument is the highest work of masonry in the world. The shaft is 500-ft.  $5\frac{1}{8}$  in. in height, 55-ft. square at the base, 34-ft. at the top. The pyramidon (or pyramid-shaped section above) is 55-ft. in height, and terminates in a pyramid of pure aluminum. The walls are 15-ft. in thickness at the entrance, and taper to 18-in. at the top of the shaft. The facing is of pure white marble from Maryland, the interior backing is of gneiss and New England granite. The foundation, of rock and cement, is 36-ft. deep, 126-ft. square.

**Memorial Stones.**—The interior is lighted by electricity, which affords opportunity of seeing the memorial stones which are set in the inner face of the Monument. Glimpses of some of these may be had from the elevator, but the inscriptions may be read only from the platforms. The series begins at the 30-ft. landing and extends to a height of 280-ft. The 179 stones were contributed from various sources as tributes to Washington, and many of them are notable for beauty, carving or origin.

Forty States are represented, and sixteen cities; fifteen lodges of Free Masons, thirteen of Odd Fellows, seven of Sons of Temperance, and numerous political organizations, debating societies and others long since forgotten. Fire departments with the antiquated machines of forty years ago, public schools, the "Oldest Inhabitants' Association of Washington," "Sons of New England in Canada," "Americans residing in Foo-Chow, China, 1857," and a long list of others have left the records of their patriotism. There are stones from Braddock's Field, the Battle-field of





THE WASHINGTON MONUMENT.

Long Island, Otter's Summit (Virginia's loftiest peak), the ruins of ancient Carthage, the Temple of Æsculapius—Isle of Paros, Vesuvius, the Alexandrian Library in Egypt, the Tomb of Napoleon at St. Helena. Greece sends a block of marble from the Parthenon, Turkey a beautifully carved marble, Switzerland a stone from the Chapel of William Tell, "built at the spot where he escaped from Gessler." Other foreign countries represented are Japan, China, Siam, Brazil, and curiously enough to be classed here, the Cherokee Nation. On the aluminum tip at the summit is inscribed *Laus Deo*.

**View.**—At the height of 504-ft. the walls are pierced with eight port openings or windows, two in each face, which afford extensive views on every side. Immediately below, and stretching away to the White House on the north and the Capitol on the east, is the beautiful landscape gardening of the Mall and the parks, the city beyond, and then the hills rolling away to the horizon. On an eminence in the northeast is the Soldiers' Home; and on the Virginia hills to the west is Arlington; on the northwest the Naval Observatory. The Potomac's winding course may be followed for miles, and on a clear day one may discern in the western distance the mountains of the Blue Ridge in Virginia.

**History.**—The plan of providing a fitting memorial of Washington's military and political services had its inception during his lifetime. As early as 1783 Congress resolved to erect a marble monument, and Washington is said himself to have selected the site afterward adopted. The project was revived upon Washington's death, but no practical steps were taken toward accomplishing the purpose until the formation of the Washington National Monument Society, in 1833. Funds were raised by popular subscription and the Society adopted the plans of Robert Mills, which provided for a Pantheon 100-ft. high with a colonnade, a colossal statue over the portico of Washington in a chariot with six horses driven by Victory, and a central obelisk 600-ft. high. All of this but the obelisk was subsequently abandoned. The cornerstone was laid in 1848. By 1855 the shaft had attained a height of 152-ft.; then the funds having been exhausted the construction was suspended, not to be resumed until 1878, when Congress having appropriated money for its completion, the work was put under the direction of Col. Thomas L. Casey, of the Corps of Engineers; and the finished monument was dedicated on Feb. 21, 1885. The orator on that occasion was the venerable Robert C. Winthrop, who thirty-seven years before had delivered the oration at the laying of the cornerstone. The total cost of the Monument has been \$1,300,000.

"LAY the corner-stone of a monument which shall adequately bespeak the gratitude of the whole American people to the illustrious Father of his Country. Build it to the skies; you cannot outreach the loftiness of his principles! Found it upon the massive and eternal rock; you cannot make it more enduring than his fame! Construct it of the peerless Parian marble; you cannot make it purer than his life! Exhaust upon it the rules and principles of ancient and modern art; you cannot make it more proportionate than his character!"—*Winthrop's Oration at the laying of the Corner-stone.*

# THE CORCORAN GALLERY.

For hours to visit, see Time Table.

**T**HE Corcoran Gallery of Art is on Seventeenth street, extending from New York avenue to E street, just southwest of the White House and State Department. On Tuesdays, Thursdays, Saturdays, Sundays and Holidays admission is free. On other days a fee of 25 cents is charged. For hours see time table.

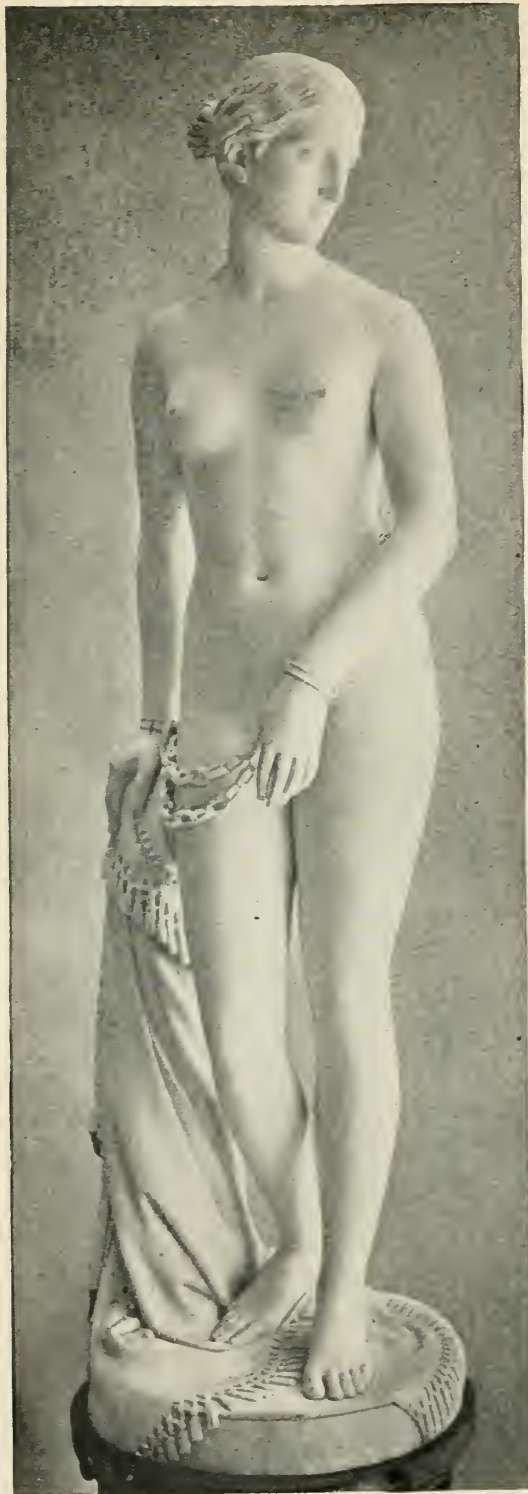
The Gallery was founded and endowed by the late William W. Corcoran in 1869, as a gift to the public, "for the perpetual establishment and encouragement of the Fine Arts"; and its collections have grown in extent and value until now the Corcoran is one of the chief places of interest in Washington. It occupies a noble building, of Georgia white marble, above whose entrance is the inscription, chosen by Mr. Corcoran: "Dedicated to Art." Below the elaborately carved cornice runs a frieze bearing the names of painters and sculptors—Phidias, Giotto, Dürer, Michelangelo, Raphael, Velasquez, Rembrandt, Rubens, Reynolds, Allston, Ingres. The lions on either side of the doorway are copies of the famous lions by Canova, which guard the Tomb of Clement XIII., in St. Peter's, at Rome.

From the vestibule one obtains an imposing vista of the central Sculpture Hall and the grand staircase beyond.

**Atrium.**—The central hall, or atrium, is 170x50-ft., with forty fluted columns supporting the ceiling, through which two wells admit the light from the roof skylight high above. The hall is devoted to casts from antique and Renaissance sculpture. Other rooms on this floor contain original marbles, casts, bronzes, and other collections. The grand staircase leads to the second-story atrium, an apartment of magnificent proportions. Thirty fluted columns of white marble support the immense skylight of the roof; the walls are hung with paintings; and the light-wells give an overlook of the Hall of Sculpture below. On the first floor is a semi-circular room for lectures; and the Corcoran School of Art is generously provided with studios and class rooms on the two floors. Information concerning the School may be obtained from the Curator.

**Ancient Sculpture.**—It would manifestly be impossible to note here even briefly the objects which claim attention. Visitors should provide themselves with the Catalogue (to be had at the door, price 25 cents), in which will be found most valuable and helpful notes. Chief among the casts from ancient sculpture is a series of the marbles of the Frieze and Pediments of the Parthenon; and first among the single statues is the Venus of Melos. The original was discovered in 1820 by a peasant of the island of Milo (the ancient Melos) while digging near some sepul-





THE GREEK SLAVE.

chral grottoes. It now stands in the Louvre, the pride of Paris, and the admiration of the world. Its sculptor is unknown, but by the grandeur of its style it is justly assigned to the era between Phidias and Praxiteles [432-392 B. C.], and is considered the greatest statue of woman's form the world now holds. Among other subjects are the Discobolos or Quoit-thrower, Venus de Medici, Minerva, Laocoön, Dying Galatian (commonly called the Dying Gladiator), Apollo Belvidere, Torso of Hercules, Boy Extracting a Thorn from his Foot, Hermes with Infant Dionysos, Galatian and his Wife, Nike from Samothrake, Boxer Resting, Thalassa and Gaia, Ariadne Deserted, Jason. On the walls of the corridors is a fine collection of portrait busts.

**Renaissance Sculpture.**— Among the Renaissance subjects is a cast from the west bronze door of the Baptistry at Florence by Ghiberti, the ten panels containing them are from the Old Testament. Michelangelo said of the Ghiberti Doors that they were worthy of standing as the gates to Paradise. Donatello is represented by his David with the Head of Goliath; Michelangelo by the bust of the colossal statue of David, the mask of the Moses, reduced copies of Day, Night, Dawn and Twilight from the Tomb of the Medici family, the Slaves for the Julius monument, and other examples; Luca della Robbia by the Singing Boys.



Breton Widow—Breton.



The Talking Well—Vely.



Lost Dogs—Von Thoren.



A Pastoral Visit—Brooke.



Mount Corcoran—Bierstadt.



The Helping Hand—Renouf.



Going to Drink—Troyon.

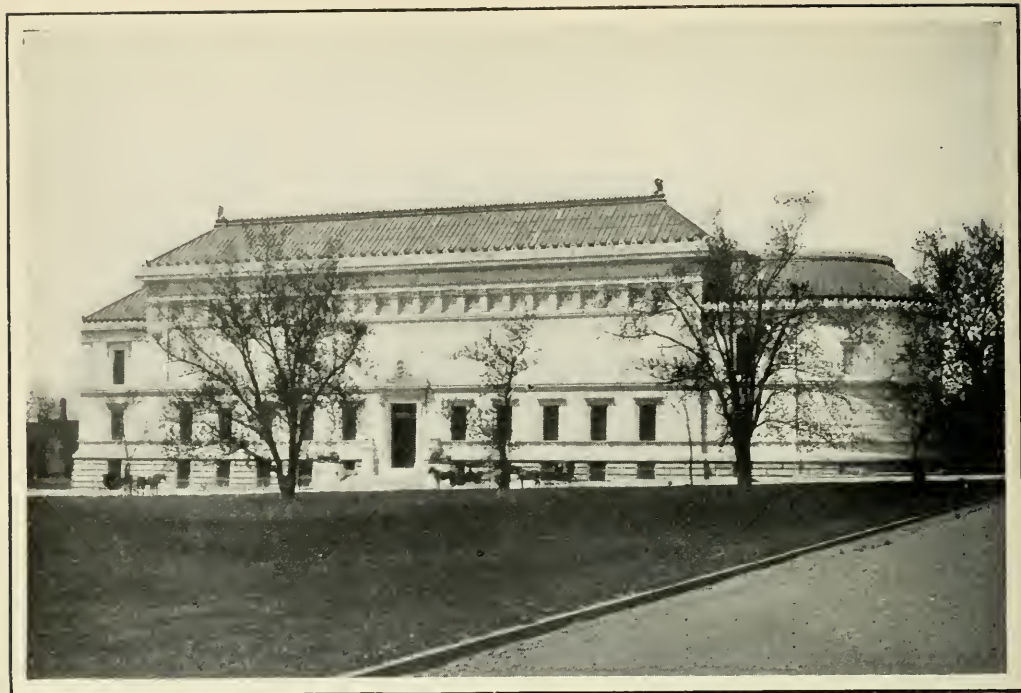


Pope Julius II. and His Friends—Becker.



The Mask, or Fun and Fright—Chierici.





THE CORCORAN GALLERY.

Among the marbles, Guarnerio's *Forced Prayer* never fails to attract attention. The most celebrated of the marbles are Vincenzo Velas' *Last Days of Napoleon I.*, and the *Greek Slave*, by Hiram Powers, of Vermont. An interesting and suggestive note of the development of art in this country is found in the record that when the *Greek Slave* was first exhibited, in Cincinnati, "a delegation of clergymen was sent to judge whether it were fit to be seen by Christian people. Its purity of sentiment and harmonious form established its right to exist."

**Barye.**—The Barye Room contains a series of more than one hundred Barye bronzes, the Corcoran Gallery possessing the largest collection in the world.

There are exhibits of *Cloisonné*, porcelains and glass, and reproductions of antiques.

**Paintings.**—Of the well-known canvases may be named Rousseau's *Farm in the Wood*, Detaille's *Passing Regiment*, Richards' *Coast of New Jersey*, Church's *Niagara Falls*. Albert Bierstadt's *Mount Corcoran* is a peak of the southern Sierra Nevadas, named in compliment to Mr. Corcoran. A portrait of Mr. Corcoran (born 1798, died 1888), by Elliott, is one of an extensive series of portraits of Americans, and representing the works of early American artists.





Rebecca at the Well—Rossiter.



Night—Rebouet.



Charlotte Corday—Muller.



The Watering Place—Schreyer.



The Vestal Tuccia—Le Roux.



A Family of Satyrs—Priou.



Going to Pasture—Truesdell.



Wood Gatherers—Corot.



The Forester's Home—Knaus.

**The Amateis Bronze Doors** for the west entrance of the Capitol are the design of Professor Louis Amateis of this city. The work consists of a transom and two doors, with an ornamental frame of bronze. The doors are nearly eight feet in width and more than thirteen feet in height. In the elaborate transom the sculptor has summed up the idea of the "Apotheosis of America." (See illustration on another page.)

The transom panel represents America seated in a chariot drawn by lions—typical of strength—led by a child, signifying the superiority of the intellectual over brute force. At the sides of the chariot are figures representing Education, Architecture, Literature, Painting, Music, Sculpture, Mining, Commerce, and Industry. At one side of the transom panel stands Thomas Jefferson, and at the other Benjamin Franklin. The medallions at the four corners of this panel represent Peabody, founder of educational institutions; Emerson, philosopher and thinker; Horace Mann, educator, and Hopkins, merchant and philanthropist. In the eight panels, four on each side of the doors proper, are scenes depicting Jurisprudence, Science, Art, Mining, Agriculture, Iron and Electricity, Naval Architecture and Commerce. About the panels are statuettes and medallions of famous Americans.

Jurisprudence is represented on the top panel of the left side of the door by a scene showing a meeting of the Supreme Court of the United States, presided over by Chief Justice John Marshall, as it was composed when it decided the famous cases of *Marbury vs. Madison*. This case having settled the supremacy of the judicial over the executive power, the artist took it to be the highest expression of jurisprudence. A bust of Washington is shown over the chair of the Chief Justice. The statuettes represent Madison, writer of the Constitution, and Daniel Webster, one of its chief exponents. Around it are medallions of Rufus Choate, Chief Justice Taney, and Patrick Henry.

In the Science panel is a group of the world's greatest scientific workers, from the Egyptian astronomer, Hipparchus, inventor of the planisphere, down to Darwin. At the sides are figures of Oliver Wolcott Gibbs, America's greatest chemist, and Joseph Henry, the physicist. The medallions are of Dana, geologist; Simon Newcomb, astronomer; Alexander Graham Bell, of the telephone, and Morse, of the telegraph.

On the third panel, Art is represented in a group in which are Homer, Virgil, Dante, Shakespeare, Goethe, Hugo, Palestrina, Beethoven and Rossini. Above them is a flying figure of Genius. Statues: Edgar Allan Poe, writer, and William Thornton, architect of the original Capitol. Medallions: Stuart, painter; W. H. Brown, sculptor.

Mining is represented by a scene in a mine. On one side of this panel stands James W. Marshall, discoverer of gold in California, and on the other, Alexander W. Holley, the mining engineer. E. B. Case, A. Hewitt and Clarence King are on medallions.

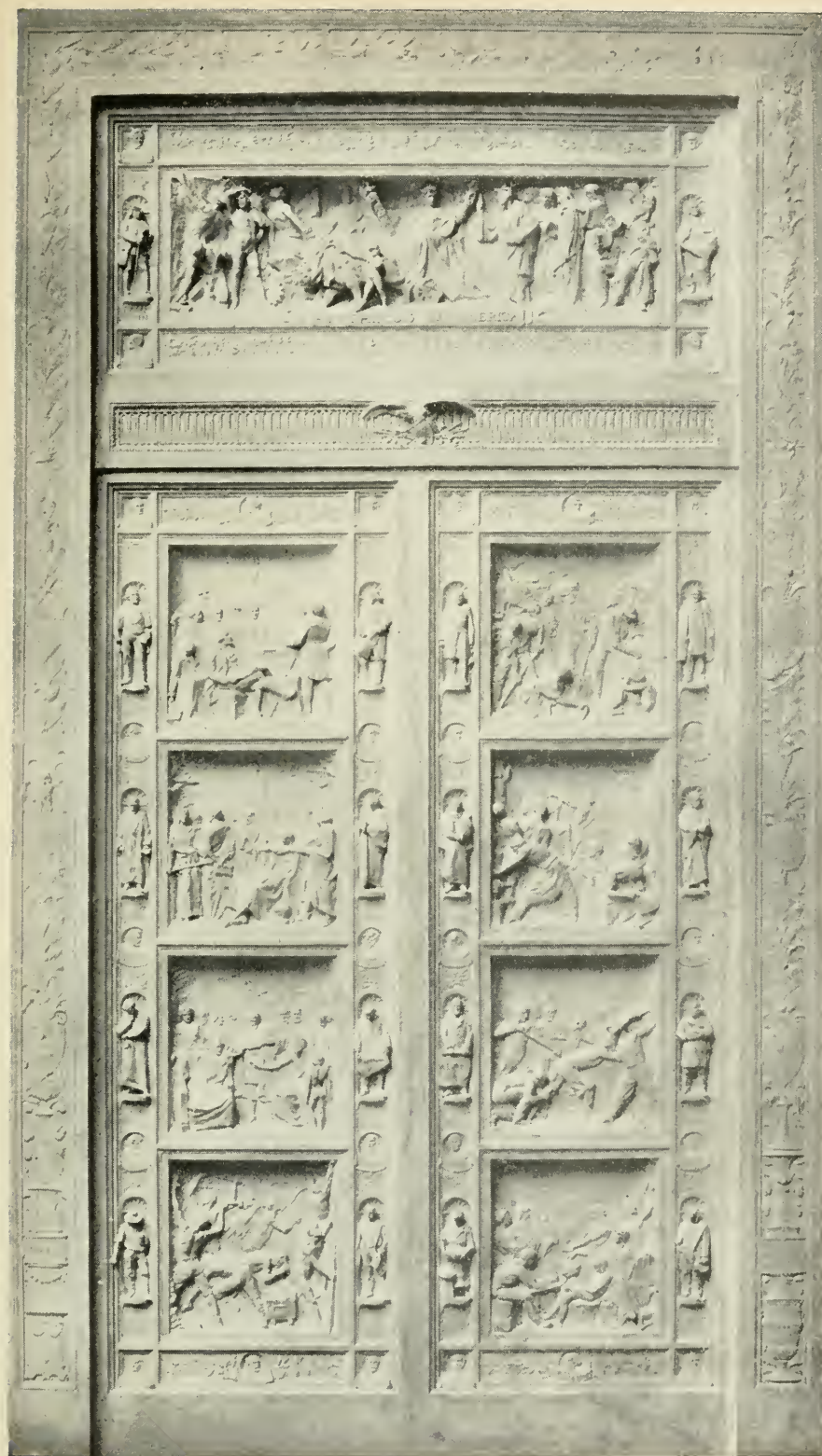
The top panel on the right side of the door shows a harvest scene, typical of Agriculture. At one side is Samuel G. Morton, the ethnologist, and at the other Secretary of Agriculture Wilson. The medallions are of the late Senator Morrill and I. P. Norton and Bussey, founders of agricultural chemistry.

The Iron and Electricity panel has a scene in which iron and electric workers are shown. Peter Cooper stands at one side of this panel, and on the other is H. A. Rowland. Medallions show Baldwin, founder of locomotive works, and Edison, the inventor.

In the Engineering scene, workers are shown laying tracks for a railroad. In the background is a long iron bridge. James B. Eads, builder of the St. Louis bridge, stands at the right; opposite him is Gen. Thomas L. Casey, the famous army engineer. One medallion is of Roebling, builder of the Brooklyn Bridge, and another is of Stevens, of transcontinental railroad fame.

Naval Architecture and Commerce are represented by a figure, typical of naval architecture, showing to Commerce, Industry and Agriculture on a globe held by a youth, the places where they can dispose of their wares. The seller is represented by a sailor holding a flag with a liberty cap on top, significant of an open-door policy. At one side of this panel stands Fulton, and on the other Ericsson, inventor of the Monitor. On the medallions are Cyrus W. Field, layer of the first Atlantic cable; Eli Whitney, of cotton gin fame; Howe, the sewing machine; Fremont, "the Pathfinder," and J. Lenthall.





THE AMATEIS BRONZE DOORS.



# SMITHSONIAN INSTITUTION AND NATIONAL MUSEUM.

THE three buildings now occupied by the Smithsonian Institution and National Museum are situated on the so-called Smithsonian grounds—that part of the Mall bounded by B Street N. W., B Street S. W., and 7th and 12th Streets. They can be reached by the cars of the Capital Traction Company or the Washington Railway and Electric Company. The buildings are open to the public daily, except Sunday from 9 A. M. to 4:30 P. M.

THE NATIONAL ZOOLOGICAL PARK is located along Rock Creek, about two miles northwest of the White House. It is reached by the cars of the Capital Traction Company, as well as by those of the Washington Railway and Electric Company.

THE SMITHSONIAN INSTITUTION, which occupies a prominent place among the learned institutions of the world, was established by Congress in 1846 through the generosity of James Smithson, an Englishman, who, in 1829, bequeathed his entire property "to the United States of America to found at Washington, under the name of the Smithsonian Institution, an establishment for the increase and diffusion of knowledge among men." The original fund of about \$515,000, which with certain additions has by provision of law been drawing annually six per cent. from the United States Treasury, has now increased by accumulations of interest and by the public-spirited generosity of individual donors to nearly a million dollars.

The Smithsonian Institution stimulates and encourages scientific investigation and study in various departments of knowledge, and carries on explorations and researches in different parts of the world. The most recent of these was the Smithsonian African Expedition in charge of Colonel Theodore Roosevelt, and a Biological Survey of the Panama Canal Zone has been planned for 1911. The Smithsonian Library contains 255,000 volumes mostly deposited in the Library of Congress. The Institution is by law the custodian of the National Collections. It issues three classes of publications, the "Smithsonian Contributions to Knowledge," the "Smithsonian Miscellaneous Collections" and the "Smithsonian Annual Report." In the first are published only papers containing additions to the sum of human knowledge, based on original research; the second, bibliographies, standard tables and miscellaneous scientific works; and the third, in addition to the administrative report of the Institution, includes popular articles on scientific subjects relating to the different domains of knowledge. Through its Bureau of International Exchanges the Institution furnishes a medium of interchange of publications between learned societies and men in this country with others throughout the entire world. Its correspondents, scattered in every quarter of the civilized globe, number over 60,000.

The Smithsonian Building is constructed of reddish brown sandstone; it



THE SMITHSONIAN INSTITUTION.

is 447 by 160 feet, and the highest of its nine towers is 145 feet. Architecturally it is Romanesque, as used in Western Europe during the eleventh and twelfth centuries, or just before the merging of the rounded style in the early Gothic.

The Institution has administrative charge of several branches that have been developed through its activities, and are now supported by Congressional appropriations. These include (a) United States National Museum, (b) Bureau of American Ethnology, (c) International Exchange Service, (d) Smithsonian Astrophysical Observatory, (e) National Zoological Park, and (f) United States Regional Bureau of the International Catalogue of Scien-



THE NATIONAL MUSEUM.

tific Literature. The Zoological Park comprises over 167 acres of picturesque country along Rock Creek, about two miles northwest of the White House. It contains over 1,400 animals collected from different parts of the world, and this interesting collection and the natural beauty of the grounds make the Park a great attraction to visitors.

**The National Museum**, which is under the direction of the Institution, is supported by annual appropriations by Congress.

The new building, the construction of which was authorized by Congress in 1904 at a cost not to exceed \$3,500,000, has been completed, with the exception of the rotunda. It is located directly north of the Smithsonian building, which it faces, and is a massive structure, four stories high, with a frontage of 561 feet, a depth of 365 feet and a height of 82 feet. It is designed to house the collections and laboratories of natural history, including geology, ethnology and archæology, but one of its skylighted halls has been provisionally assigned to exhibiting the paintings belonging to the National Gallery of Art. All other art as well as the technological collections will be cared for in the older buildings.

Occupation of the main part of the new building was obtained in November, 1909, and the transfer of the natural history collections to it has since been in progress. Owing to delays in securing the necessary furniture, the installation of exhibits has been proceeding slowly, and at the time of writing only the paintings of the National Gallery, and a part of the collections of ethnology and geology have been opened to the public.

The old Museum building, which was completed in 1881, is 325 feet square, covering two and one-third acres.

The National Museum, whose collections now embrace several million specimens, is the depository of "all objects of art and of foreign and curious research, and of objects of natural history, plants and geological and mineralogical specimens belonging to the United States." The function of the Museum is to preserve a complete series of these objects, the duplicates being used for exchanges and educational purposes, to classify and arrange them for convenience of access and study, and to exhibit such parts of the collections as may be viewed by the public with profit and interest.

The greatest development of the Museum has been along the lines of the zoology, geology, botany, ethnology and archæology of the United States, supplemented by many collections from other countries. The largest increases have been brought about through the activities of the scientific and economic surveys of the Government.

**Historical Collections.**—The historical collections contain personal relics and memorials of many of the Presidents of the United States, and of scores of statesmen, soldiers and others who have had a conspicuous part in the history of the country and the advancement of civilization. Among those of greatest popular interest are the Washington and Grant relics. The Washington relics include the uniform worn by General Washington as Commander-in-Chief of the Army on the occasion of resigning his commis-





NEW NATIONAL MUSEUM.

sion at Annapolis; the camp chest with its pewter dishes, knives, forks, cooking utensils, etc., used by him during the Revolutionary War, and many household articles. The Grant relics, presented to the United States in 1885 by Mrs. Julia Dent Grant and William H. Vanderbilt, consist of his swords and other memorials of his victories from the National Government, States and Cities, and tributes to his fame and achievements from nations all over the world.

The original flag, which floated over Fort McHenry in 1814, and was the inspiration for Francis Scott Key when he wrote the words of "The Star Spangled Banner," is most interesting. There are also collections of historical illustrations, maps, letters, diplomas, coins, medals and postage stamps.

**Ethnology.**—Of special interest are the life-like groups of lay figures, models of villages, the Catlin Indian Gallery, and the totem poles from the Northwest.

**Archæology.**—The exhibits in archæology illustrate early man in various countries, principally in America, including models of cliff-houses, pueblo ruins, Mexican temples and sculpture. From the Old World are representations of Assyrian, Babylonian, Egyptian, Greek, Roman and Etruscan sculpture, metal work, pottery and glass, together with copies of the most ancient inscriptions.

**Technology.**—The technological exhibits illustrate the history of various inventions, such as the telegraph, telephone, sewing machine, cotton gin, weapons, flying machines and transportation. The original "John Bull" locomotive, the first automobile, the Morse telegraph instruments and the Langley flying machines are exhibited.

**National Gallery of Art.**—The Gallery contains the Harriet Lane Johnston and William T. Evans collections, the former including the works of several

Old World masters, the latter restricted to contemporary American painters. It also possesses a number of paintings from other sources, and has many loans constantly on exhibition. The rich collection presented by Mr. Charles L. Freer will remain in the possession of the donor during his life.

**Art Fabrics.**—A collection of laces, brocades, embroideries, tapestries, enamels, fans and jewelry, prepared by a ladies' committee, and intended to foster the love of art and design, is worthy of attention.

**Mural Decoration.**—A large mural decoration by Mr. John Elliott, entitled "Diana of the Tides," presented by Mr. and Mrs. Larz Anderson, occupies a conspicuous position in the east hall of the new building.

**Natural History.**—The greater part of the zoological and botanical collections consists of material gathered by scientific bureaus of the Government and by expeditions under governmental auspices, such as the United States Exploring Expedition, the Pacific Railroad Surveys and the Mexican and Canadian Boundary Surveys. Explorations in various parts of the world, wholly or partly under the auspices of the Institution and Museum, have yielded important results, as have also private expeditions to Africa, Mexico, Central America, the West Indies and other regions. The collections of all groups of animals are among the largest and most valuable to be found in any museum. The Herbarium comprises about 1,000,000 specimens.

**Geology and Paleontology.**—The collections of geology, including paleontology, are also mainly illustrative of North America, and have been chiefly derived from such sources as are mentioned under zoology, the principal of these during recent years having been the United States Geological Survey. Besides systematic geology and mineralogy there is an exceptionally large and varied exhibit of applied geology, containing samples of stone from the principal quarries of the country, and a wide range of substances used in the arts and manufactures. The collections of gems and meteorites are important. Of fossil vertebrates there is a large and valuable series containing the types of many species of reptiles and mammals from the Jurassic, Cretaceous and Tertiary. The collection of fossil invertebrates is exceptionally extensive and rich, representing all the various geological periods and including an immense number of types and rare forms. Fossil plants are represented by a large amount of valuable material, the Lacoe collection of Carboniferous forms, comprising over 100,000 specimens, being one of the most notable from this period in existence.

# THE PAN AMERICAN UNION.

**T**HE new building of the Pan American Union (formerly known as the International Bureau of American Republics), located between B and C streets on Seventeenth, overlooking the President's Park on the east and Potomac Park on the south, and within a stone's throw of the Washington Monument, ranks as one of the most beautiful public buildings in the world. It was erected at a cost of \$1,000,000, which was contributed by Mr. Andrew Carnegie and by the twenty-one American nations, including the United States, forming the Union. It is at once the home of the great principle of Pan American unity of interest, and a practical office for the development of Pan American commerce and friendship. It is, in a degree, a Capitol of all the American republics in the Capital of the United States. The architects were Albert Kelsey and Paul P. Cr  t, of Philadelphia.

The corner-stone of this new structure was laid with imposing ceremonies on May 11, 1908, and it was dedicated with corresponding dignity on April 26, 1910. In each case the President of the United States officiated, assisted by the Latin American Ambassadors and Ministers.

The Pan American Union is an international organization and office maintained by the twenty-one American republics, including Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Salvador, United States, Uruguay and Venezuela, and devoted to the development and conservation of commerce, friendly intercourse and good understanding among them. Its affairs are administered by a Director General and Assistant Director, elected by and responsible to a Governing Board, composed of the Secretary of State of the United States and the Diplomatic Representatives in Washington of the other American governments. Its executive officers are assisted by a staff of international experts, statisticians, commercial specialists, editors, translators, compilers, librarians and clerks. The Union conducts a large and varied correspondence, covering every phase of Pan American relations; it publishes a Monthly Bulletin, which is a record of Pan American progress, and it has an up-to-date library of twenty thousand volumes relating to all the Americas.

The present Director General is John Barrett, formerly United States Minister to Siam, Argentina, Panama and Colombia; and the Assistant Director is Mr. Francisco J. Y  nes, formerly a distinguished official of Venezuela. Under the present administration the Pan American Union has done a great work in awakening the people of both North and South America to the possibilities of greater commerce and better acquaintance among them, and it is to-day exerting a powerful influence in educating all the world in regard to the resources and possibilities of Latin America.



The Pan American Building possesses remarkable features that must interest all visitors to Washington. Its marble exterior is ornamented in front with two heroic statuary groups, representing North America (by Gutzon Borglum), and South America (by Isidore Konti). Above the North American group is a bas-relief panel (by Gutzon Borglum) representing Washington's Farewell to His Generals; and above the South American group the corresponding panel (by Isidore Konti) represents the meeting of the two famous South American liberators, Bolivar and San Martin at Guayaquil, Ecuador, in 1810. Above these again are the carved figures, respectively of an eagle and a condor, the two representative birds of North and South America (both by Solon Borglum).

Entering through three massive bronze doors, the visitor finds himself in a lofty arched vestibule, carrying on its walls four bronzes, by Isidore Konti, representing Enlightenment, Love of Country, Law and Concord. The artistic lantern hanging in the center of this grand vestibule was specially designed for the building, and is symbolical of its purpose. On the left is a large reception room, finished in Oregon fir, which was contributed by the State of Oregon as a compliment to Mr. Barrett, the Director General, because of his residence in that State when he was first appointed to the Diplomatic Service. On the right is a daintily executed ladies' retiring room. The vestibule opens through three noble portals into a typical Latin American "patio" or courtyard nearly sixty feet square. This patio is in some respects the most striking feature of the structure, and with its finely sculptured fountain and its richness of tropical plants carries an atmosphere and a suggestion of Latin America that is most pleasing. The fountain was designed by Mrs. Harry Payne Whitney (née Gertrude Vanderbilt). The pavement with its grotesque Aztec and Incan figures represents as near as possible the floorings of the old palaces and temples of early Latin American history.

Around the walls, under the cornice, are the names of twelve of the most famous men in Pan American history, as follows: West Wall—San Martín, of Argentina; Columbus, of all America; and Washington of the United States. North Wall—Martí, of Cuba; Hidalgo, of Mexico; and Morazán, of Central America. East Wall—Champlain, of Canada; Bolívar, of Venezuela; and O'Higgins, of Chile. South Wall—Artigas, of Uruguay; Bonifacio, of Brazil; and L'Ouverture, of Haiti. The coats of arms of the different American countries, including Canada, are placed between these names in alphabetical order, beginning with Argentina at the right of the middle of the West side, and ending with Venezuela at the left of the middle of that side. The two escutcheons on either side of the name of Washington are purely symbolical and belong to no particular country.

The glass roof above the patio, which is kept closed in the winter, is carried upon steel rails, and by means of an electric motor can be moved to either side, leaving the patio entirely open to the air in summer. The plants represent the rarest tropical flora, and have been selected with the greatest



THE PAN AMERICAN BUILDING.

of care. On the left, as one enters the patio through the vestibule, is the "Peace Tree," which was planted by President Taft and Mr. Carnegie on the occasion of the dedication of the building, and has flourished from the day it was placed in its present position.

In the rear of the patio is a wide corridor which is used for exhibits of the products of the Latin American countries, while still further back is the main reading room and reference library of the Union. This contains a large relief map of Latin America, which is one of the largest of the kind in the world and gives an excellent impression of the size and the physical features of the republics lying to the south of the United States.

The offices of the Union extend along the southern and northern sides of the building, and are capacious, sanitary and well lighted. In them some fifty employes bend their energies to the work of the institution. On the north side is also a stack room with ultimate capacity of two hundred thousand volumes. It now contains about twenty thousand volumes, which is the nucleus of a collection known as the "Columbus Memorial Library," and it contains an excellent collection of the official records of the Latin American republics and of books of history, description and travel of those countries.

Ascending the grand stairways which, on either side of the patio reach with gradual and easy marble steps from the first to the second floors, the visitor finds himself in the gallery of national standards and patriots. Suspended from the ceiling are the flags of all the American republics, placed there by their governments to remain forever as historical records of the American nations that existed when the building was constructed. On either

side of this and along the walls of the galleries branching at right angles from it are the busts of the patriots and heroes of the constructive days of the American nations, including Washington and Blaine, Bolívar, of Venezuela; San Martín, of Argentina; Juárez, of Mexico; José Bonifacio, of Brazil; Mora, of Costa Rica; Morazán, of Honduras; Herrera, of Panama; and Dessalines, of Haiti.

Opening off the south side of this gallery is the office of the Director General; adjoining is the reception room for visiting officials, and beyond, in the southeast corner, is the office of the Assistant Director. In the northeast corner is a special committee room for the use of the members of the Governing Board.

This gallery in turn opens through four portals into the large assembly hall or auditorium, known as "The Hall of the Americas," which is said to be the most beautiful room of its kind in the United States. The large windows in the rear, looking out upon the terrace, carry the coats of arms and colors of the various American republics, and are draped with curtains of royal purple. This room is over one hundred feet in length and approximately seventy feet in width. One thousand persons can be easily seated within its limits. At the southern end of this hall is the room of the Governing Board, which, in some respects, is the most interesting room in the building. It is here that the representatives of the twenty-one American republics gather once a month to consider the welfare of the Union. The large table is made of mahogany from the Dominican Republic. The chairs carry the names and the coats of arms of the respective republics. The bronzes ornamenting the walls of the room were done by Mrs. Sally James Farnham, of New York, and are considered remarkable pictures of the mythology and early history of the American republics. Among the scenes depicted are: South side—Bolívar leading his troops over the Andes; the Conquest of Peru by Pizarro; the meeting of San Martín, of Argentina; and O'Higgins, of Chile. West side—Champlain negotiating with the Hurons and Algonquins prior to his attack on the Iroquois. North side—Columbus discovering America; the Conquest of Mexico by Cortes; Balboa taking possession of the Pacific Ocean in the name of Spain. East side—King John, of Portugal, landing at Rio de Janeiro, Brazil, in 1810.

In the basement of the building is the large mailing room, in which are handled annually one million pamphlets and letters. Under the patio is an elaborate arrangement for throwing electric light through the waters of the fountain, enabling it to show the colors of the American republics.

The building is located in a plot of ground covering five acres, and it is the intention to improve these eventually with a sunken garden in the rear and with other artistic landscape effects.



# PENSION BUILDING.

THE Pension Building is in Judiciary Square, at F and Fourth streets. Open from 9 A. M. to 4 P. M.

**M**ORE eloquent than the storied frieze of the Parthenon is to an American the sculpture of the Pension Building, with the marching hosts of the Boys in Blue. Infantry, cavalry and artillery—now keeping buoyant step to the drumbeat and now lagging with weariness, the strong supporting the weak—here they are pictured marching on, as the world saw them march, in the years when men bore arms for their country. Many a veteran has felt his pulse quicken at the sight of the old familiar scenes, and to many a younger man the story of the '60s has been made more real by these speaking groups.

Within the immense building—for it covers an area of 200x400-ft.—one finds a vast court, with lofty roof of iron and glass. It is a veritable bit of outdoors between four walls. Gallery rises above gallery, surrounding the court, and tier upon tier of offices. The roof, of iron and glass, is supported by great columns which appear to be marble, but are brick—55,700 bricks to a column. They rest on foundations 18-ft. below the floor, and from the floor to the roof they are 75-ft. in height. The building was completed in 1885. Some notion of its magnitude may be had from the fact that at the Inauguration Balls, which are held here, 18,000 people have been gathered within it. The floor space is filled with rows upon rows of cabinets, in which are filed the hundreds of thousands of documents relating to pensions. So perfect is the system that within five minutes after inquiry the entire record of a pension case may be put before one. Among the 2,000 clerks here may be noted many an old soldier wearing the bronze button; and there may be seen, too, many an armless sleeve.



THE PENSION BUILDING.

# THE SOLDIERS' HOME.

SITUATED three miles north of the Capitol. Reached (best route) by the 9th street cars. Open daily, from 9 to sunset.

**T**WO landmarks are conspicuous upon the hills which encircle Washington—the colonnaded portico of Arlington House on the heights of Virginia in the west and the white tower of the United States Soldiers' Home on the rim of the hills on the north. It may be said that they mark in the west and in the north the geographical range of interest for the visitor in the Federal City. Neither of them should be omitted from one's itinerary.

The Home is beautiful for situation; its Norman tower is a distinctly pleasing feature of the landscape, and in turn the grounds give a much admired prospect of Washington, with the Capitol, the new Library, the Monument and the windings of the Potomac. A lovelier site would have been sought long in vain.

The Soldiers' Home is for the benefit of men who have been honorably discharged from the regular army after twenty years' service, or who have been disabled by wounds or disease. Inmates are received for life, or for a shorter term.

Of the five dormitory buildings, the principal one is the Scott Building, named in grateful memory of the founder of the Home, Gen. Winfield Scott. It is of marble, with Norman battlements and a clock tower.

The Sherman Building is named in honor of Gen. W. T. Sherman, and the Sheridan Building after Gen. Philip H. Sheridan. The Anderson Building, named for Gen. Robert Anderson, in recognition of his early efforts in behalf of the Home, is popularly known as the President's Cottage. Several of the Presidents have spent the summer months here. The King Building is named after Surgeon B. King, who was long stationed here. There are Officers' Quarters, a Library, the Chapel, the Hospital and other buildings. Near the Chapel is a monument erected by the enlisted men of the army in memory of "Henry Wilson, the Soldiers' Friend."

The grounds comprise 512 acres of diversified lawn, slope and ravine. One view which is much admired is that from the knoll on which stands Launt Thompson's bronze statue of Gen. Scott.

**National Cemetery.**—Just north of the grounds, in the National Cemetery, with its headstones in orderly array of nearly 7,000 soldiers, is the monument erected by the soldiers of the Home to the memory of Gen. John C. Kelton, Governor in 1892-93.

# MOUNT VERNON.

MOUNT VERNON is on the Virginia shore of the Potomac, 16 miles south of Washington. It is open to visitors daily except Sunday from 11 to 5 in the term from May 1st to November 1st, and from 11 to 4 from November 1st to May 1st. An admission fee of 25 cents is charged.

The all-rail route is by the Washington-Virginia Railway (trolley) from station, 12th street and Pennsylvania avenue. For Schedule see advertising page.

**T**HE Mansion House of Mount Vernon occupies a beautiful site overlooking the river. It is of wood, cut and painted to resemble stone. The building, 96 x 30-ft., has two stories and an attic with dormer windows; the roof is surmounted by a cupola, with antique weather-vane. In front extends a piazza 15-ft. deep and 25-ft. high, with square pillars, and a floor tiled with flags from the Isle of Wight. Two kitchens are connected with the central building by colonnades. In front of the house are shaded lawns, and a deer park below; in the rear are lawns, gardens and orchards; and disposed about the grounds are the outbuildings of a Virginia farm. The main hall of the house extends through from front to back; the six rooms on the first floor are the Banquet Room, Music Room, West Parlor, Family Dining Room, Mrs. Washington's Sitting Room and the Library. But before noting the rooms and their objects of interest, we shall do well to review briefly the story of Washington's home and its preservation by the Mount Vernon Ladies' Association of the Union.

**History.**—The house was built in 1743 by Lawrence, half-brother of George Washington. The name of Hunting Creek Estate was changed to Mount Vernon in honor of Admiral Vernon, under whom Lawrence had served against Spain. On the death of Lawrence and of his only daughter, Washington inherited the estate, and came to live here soon after his marriage in 1759. Here he conducted his farm until called to the field; to Mount Vernon he returned after Yorktown, and again after his terms as President; and here he lived in dignified retirement as a private citizen until his death in 1799.

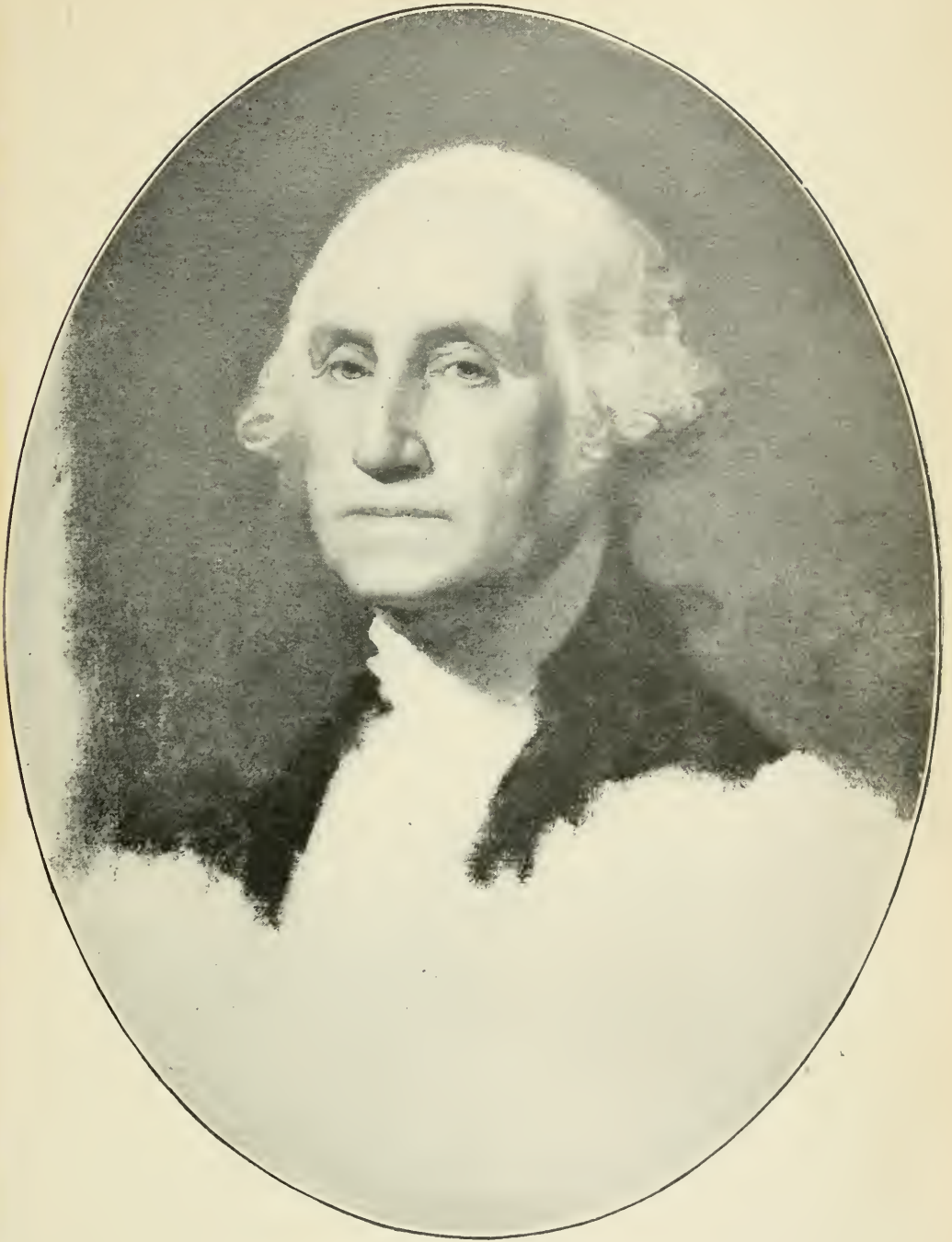
**Mount Vernon Ladies' Association.**—The associations of Washington with the place during his lifetime and the presence of his tomb here made Mount Vernon a shrine of patriotism. When in 1855 John Augustine Washington, being without means to maintain the estate, offered it for sale, a patriotic daughter of South Carolina, Ann Pamela Cunningham, resolved to save the Washington home as a permanent shrine of patriotism. With a high courage, which in its very daring augured success, she devoted herself to the tremendous task of raising the sum of \$200,000 required for the purpose. In 1858 the Mount Vernon Ladies' Association of the Union was organized, with Miss Cunningham as Regent and Vice-Regents representing twelve States. Contributions were solicited and popular support was enlisted. Ed-



ward Everett gave the proceeds of his lecture on Washington and of certain writings, and thus put into the Association treasury the handsome sum of \$69,000 as his personal contribution. Washington Irving contributed \$500; thousands upon thousands of school children gave five cents each. The full sum was in hand before the end of 1859, and in 1860 Mount Vernon became the property of the Association. A further fund was provided for permanent care and maintenance. Portions of the original estate which had been sold have been acquired again; buildings which had fallen into ruin have been restored; the deer park under the hill has been restocked; the mansion has been repaired; many articles of furniture and adornment have been restored to the several rooms; and numbers of valuable relics and mementos of George and Martha Washington and of their times have been deposited here. The restoration, equipment and keeping of the respective rooms have been intrusted to the pious care of the women of the different States represented in the Board of Vice-Regents. The privilege of visiting Mount Vernon, and the satisfaction of knowing that it is to be cherished for all time, we owe to this Ladies' Association, and beyond it to Ann Pamela Cunningham. The Home and the Tomb of Washington will have for us added interest if thus we shall see in them a monument of the patriotic impulse, courage and achievement of the women of America.

"No gilded dome swells from the lowly roof to catch the morning or evening beam; but the love and gratitude of united America settle upon it in one eternal sunshine. From beneath that humble roof went forth the intrepid, unselfish warrior, the magistrate who knew no glory but his country's good; to that he returned, happiest when his work was done. There he lived in noble simplicity, there he died in glory and peace. While it stands, the latest generations of the grateful children of America will make this pilgrimage to it as to a shrine; and when it shall fall, if fall it must, the memory and the name of Washington shall shed an eternal glory on the spot."—EDWARD EVERETT.

**The Rooms and the States.**—The several rooms have been assigned to the particular care of various Vice-Regents, and by others restorations have been made as follows: Alabama—The main hall. California—Restoration of wharf. Connecticut—Spare chamber. Delaware—One of the guest chambers. District of Columbia—Guest chamber. Georgia—Mrs. Washington's sitting room. Illinois—West parlor. Kansas—Restoration of servants' quarters. Louisiana—Restoration of summer house and of piazza tiles. Maine—Guest chamber. Maryland—Miss Custis's room. Massachusetts—Library. Michigan—The old tomb. Minnesota—One of the upper chambers. Missouri—Restoration of garden wall. New Jersey—Lafayette's room. New York—Banquet hall. North Carolina—Northwest upper chamber. Ohio—East parlor or music room. Pennsylvania—River room. Rhode Island—Restoration of sundial; also a room in the east quarters. South Carolina—Family dining room. Tennessee—One of the upper rooms of the old servants' quarters. Virginia—Room in which Washington died. West Virginia—Green room. Wisconsin—Room in which Mrs. Washington died. The arms of the States are displayed in the respective rooms. We note briefly



GEORGE WASHINGTON.

The Stuart Portrait in the Boston Museum of Fine Arts.









MOUNT VERNON.

some of the most interesting relics and memorials in the mansion. An asterisk (\*) signifies that the articles belonged to Washington.

**In the Main Hall.**—Key of the Bastille; sent by Lafayette to Washington after the capture of the prison; wrought iron, 7-in. in length. With it came the model of the Bastille which is in the Banquet Hall. Originally a fortress of Paris, the Bastille was converted into a state prison, and was hated by the people as an institution of despotism. One of the first events of the French Revolution was the storming of the Bastille by the Paris mob, July 14, 1789. Lafayette wrote with the gift: "Give me leave, my dear General, to present you with a picture of the Bastille, just as it looked a few days after I ordered its demolition, with the main key of the fortress of despotism. It is a gift which I owe as a son to my adopted father, as an aide-de-camp to my general, as a missionary of liberty to its patriarch."

Facsimile of Lafayette's Agreement to Serve in the American Army, with rank of Major-General; the contract was made with Silas Deane in Paris, 1776.

Three of Washington's swords. A clause of Washington's will read:

"To each of my nephews, William Augustine Washington, George Lewis, George Steptoe Washington, Bushrod Washington, and Samuel Washington, I give one of the swords, or *cutteaux*, of which I may die possessed, and they are to chuse in the order they are named. The swords are accompanied with an injunction not to unsheath them for the purpose of shedding blood, except it be in self defense or in defense of their Country and its rights, and in the latter case to keep them unsheathed and prefer falling with them in their hands to the relinquishment thereof."

Three of the swords are preserved here: (1) The one chosen by B. Washington—a dress sword, its blade inscribed (in Latin): "Do what is right;" and "Fear no man." Presented by W. F. Havemeyer, of New York. (2) The one chosen by Lewis—a dress sword, worn at the Annapolis resignation, at the New York inauguration and on state occasions. (3) The one chosen by G. S. Washington. This was presented to Washington by Theophilus Alt, a celebrated sword maker of Solingen, Prussia. The scabbard bears a German inscription, which translated reads: "Destroyer of Despotism, Protector of Freedom, Glorious Man! Accept from my son's hand this sword, I pray thee. THEOPHILUS ALT." The sword was presented to the Association by Miss Alice L. Riggs, of Washington.

Discharge papers of a soldier of the Revolution, signed by Washington. Copy of a print owned by Washington. The Sortie of the Garrison of Gibraltar. Engravings of Trumbull's paintings—Bunker Hill and Death of Montgomery. The clock on the stairs was presented by New Jersey. The table belonged to W. A. Washington.

**East Parlor, or Music Room.**—Harpisichord, imported from London (cost \$1,000) as bridal present from Washington to Nellie Custis. Presented to the Association in 1860 by Mrs. Robert E. Lee. Many of the ivories are missing. Flute,\* rosewood, silver mounted. Panel of coach.\* Card table\* on which Washington and Lafayette played whist. The guitar and music





MARTHA WASHINGTON'S BED ROOM.



MUSIC ROOM.



book belonged to Washington's cousin, Mrs. Fauntleroy. The Venetian mirror is similar to one which hung here, and the upholstering, in musical and floral designs, is a reproduction of the original. Photo copy of pastel of Nellie Custis when a girl.

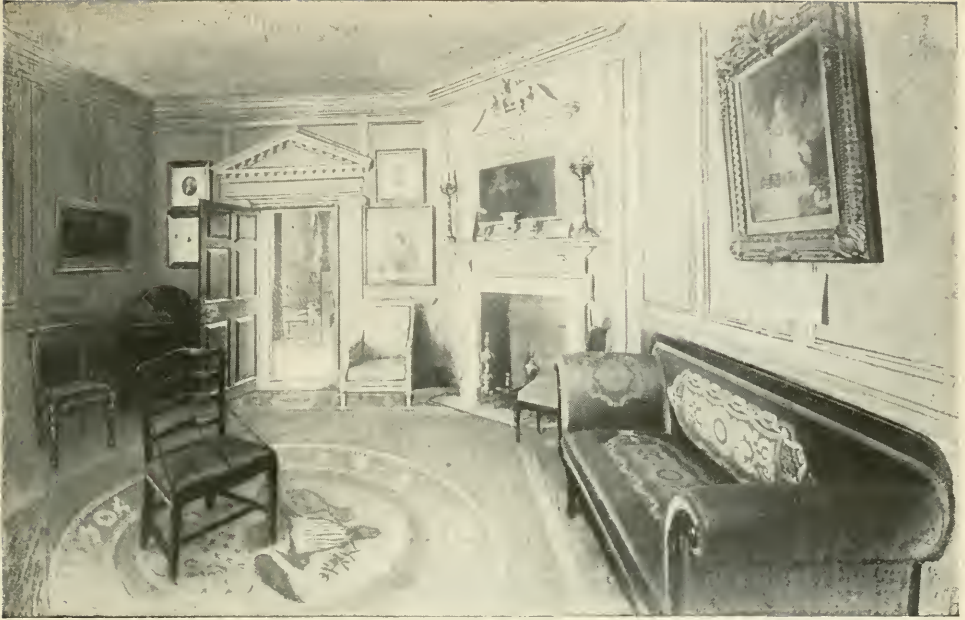
In the cabinet: Plan\* of piazza tiles, spectacles,\* Pallissy china figure,\* champagne glasses,\* preserve dish,\* steel camp fork,\* cans,\* silver heel of slipper worn by Martha Washington; blue and gold dishes, part of the desert set given by Lafayette. The china plate was Mrs. Fauntleroy's. Lock of Washington's hair. Photograph of Uzal Knapp, last survivor of Washington's Life Guard; born at Stamford, Conn., 1758; died at New Windsor, N. Y., 1856; his grave is at the foot of the flagstaff before Washington's Headquarters at Newburgh.

**In the West Parlor** the window cornices and curtain bands are relics of the days before George Washington came to live here, and the painting of Vernon's Fleet, which hangs over the mantel, is one the Admiral presented to Lawrence Washington; the family arms are displayed here. Several of the chairs belonged to Washington; the chair in brown and gold was in the dining room. The white enamel chair with pink and cream brocaded satin, came from the Chateau de Chavagniac, the birthplace of Lafayette; it was presented to the Association by Senator Edmond de Lafayette, a grandson of the Marquis. Another reminder of the part of France in the Revolutionary War is found in the portrait of Louis XVI., which is from the same plate as, and supplies the place of, the portrait which Louis sent to Washington as a token of his esteem. The rug was made by order of Louis XVI. of France for Washington, but as the President was not permitted to receive presents from foreign powers, it was sold, being bought by Judge Jasper Yates, of Lancaster, Pa., by whose great granddaughter, Mrs. Sarah Yates Whelen, it was presented to the Regents in 1897. It is of a dark green ground; in the center is the American eagle surrounded with stars.

**In the Library** one notes, not without curiosity, the titles of the books which made up the reading of the master of Mount Vernon, as soldier, statesman and farmer; for while the books are not those actually owned by Washington, they are for the most part duplicates of such works as were here in his day. Nearly the whole of the original Washington library is now in the Boston Athenæum. Within the bookcase is Washington's silver inkstand, with silver snuffers and tray.

Among the other relics of Washington are two chairs; a surveyor's tripod. The copies of Stuart's unfinished portraits of George and Martha Washington are justly admired; the originals, owned by the Boston Athenæum, are in the Museum of Fine Arts in Boston; they were painted from life in 1795. This Stuart is known as "the standard head" of Washington, and the portraits are the ones which have been chosen for reproduction in this volume. The bronze bust is from the original by Houdon. There are medallions of Washington and Lafayette. A plaster-of-paris globe,\* and a photo of Gilbert

*Mount Vernon.*



WEST PARLOR.



NELLIE CUSTIS'S ROOM.

Stuart; portrait of John Adams. A frame contains portraits of sixty generals of the Revolution.

**The Family Dining Room** is adorned with a Chippendale sideboard which belonged to Washington, and was presented to the Association by Mrs. Robert E. Lee. The china in the corner cupboard is a reproduction of the set presented to Mrs. Washington by the officers of the French fleet in 1792; each piece is inscribed with the monogram M. W. in a wreath of olive and laurel, and with a chain whose links contain the names of the fifteen States of the period. The liquor case was presented to Washington by Lord Fairfax. Among contemporary furnishings are two cutlery cases, a cut glass decanter, andirons and fender from the Rutledge home. The fireplace backing is from Belvoir, the country home of Lord Fairfax. There is a bust of Washington with the jewel of a Grand Master. Generals Moultrie, Pickens, Marion and Sumter and Baron De Kalb are represented by portraits in oil; and there is a portrait of Miss Cunningham, with whom originated the purpose of preserving Mount Vernon. The stucco ceiling is the original; it has been repaired and painted.

**In Mrs. Washington's Sitting Room** is a mirror on a card table and a mirror used in the Philadelphia house occupied by the Washingtons; a framed copy of the Washington pedigree; candelabrum and silver candlestick owned by the Washington family; an engraving of Savage's Washington; four prints which hung here in Washington's day—The Siege, two of The Defense, and the Relief of Gibraltar. There is also a portrait of Miss Cunningham.

**In the Banquet Hall** the central ornament is the mantelpiece, of Carrara and Siena marble, carved in Italy and presented to Washington by Samuel Vaughan, of London. The story goes that on its way to America the mantel was taken by French pirates, who sent it to its destination uninjured when they learned that it belonged to Washington. The panels, attributed to Canova, are carved to represent pastoral scenes. The stucco designs of the ceiling and walls, symbolic of agriculture, are suggestive that the host who presided here was himself a farmer. On a mahogany claw-foot dining table, after the style of the one here originally, is seen the plateau of mirrored glass and silver used by Washington on occasions of state dinners.

The most notable portrait is Rembrandt Peale's Washington before Yorktown; the canvas contains also portraits of Hamilton, Knox, Lincoln, Lafayette and Rochambeau. The walnut frame was made from a tree on the estate of Robert Morris. Other portraits are: Copy, by Clark Mills, of Houdon's bust; copies of originals by Stuart, Trumbull, Elizabeth Sharpless; a miniature by Bone after the Lansdowne Stuart; and a silk copy woven in black and white of the Stuart head, done in France. There is a copy of Richardson's "Character of Washington." The silken banner with the arms of Great Britain was presented by General Grant. The two oil paintings\* (by Beck) of the Great Falls of the Potomac, and the Potomac above the Great Falls hang in the dining room; they were painted from





BANQUET HALL.



MARTHA WASHINGTON'S KITCHEN.

points chosen by Washington. There is a water color of Sulgrave Manor, the English home of the Washingtons; Washington College, Little Brington and Great Brington Church (containing tombs of the Washingtons), England.

Other objects in this room which belonged to Washington are: Model of the Bastille, French clock, two porcelain vases and two silver bracket lamps, mirror with coat-of-arms, two mahogany flower-stands, foot-bench formerly in his pew in old Trinity Church in New York, portrait of David Rittenhouse.

In the cabinet is shown Washington's punchbowl, presented by Mrs. J. V. R. Townsend, of New York, Regent. A strand of Washington's hair; and one of Martha Washington's. Copy in silk embroidery by a daughter of Sharpless of that artist's portrait of Washington. Satin belt worn by one of the 3,000 school girls who in 1824 welcomed Lafayette. Cup belonging to Col. Jno. Washington; plate belonging to Chas. Washington; mustard cup used by Washington. Champagne glass\* and jelly glasses.\*

In the sideboard, which was given by the grandsons of Eleanor Parke Custis, are spoon,\* topaz shoe-buckle,\* button from military uniform.\* Japanese dressing case,\* silver toilet articles.\* Some of the Mt. Vernon china. Mrs. Washington's needle book. Old point lace worn by Mrs. Washington; chair cushion worked by her; three letters written by her to Nellie Custis; two letters written by C. P. Custis to his mother. Bit of Washington's coffin. The sideboard also contains Martha Washington's ivory fan, exquisitely carved and painted, and remnants and pieces of dress goods worn by her. A brick from Fraunce's Tavern, New York City, in which occurred Washington's "immortal farewell" to his officers.

**The Upper Rooms.**—In the Upper Hall the cabinet contains several relics of Washington, including a suit of clothes, a velvet waistcoat, silk stockings, compass, reading glass and fire buckets. A quilt and a piece of knitting were made by Washington's niece, Frances W. Ball. Quilt made by Mrs. Washington of pieces of her gowns for her nephew, Judge Halyburton; bedspread given by her to Ann Jacobus. Powder horn used by minute man at Concord; one of the Charleville muskets brought to America by Lafayette.

**The Room in which Washington Died** is the south bedroom; off from it open a dressing room and a linen closet. The furniture is that which was used by Washington; the bedstead is the one upon which he died, and on the chair, at the moment of his death, lay the open Bible from which Mrs. Washington had been reading to him. The mahogany table was here. The haircloth coach chest bears the initials G. W. and the date 1775; the chair cushions were embroidered by Mrs. Washington for her granddaughter, Eliza P. Custis; and the dimity chair cover, with its design of a vase of flowers, is a specimen of the needlework of Washington's niece, Frances Washington Ball. The large chair belonged to Washington's mother. Secretary\* loaned by Gen. G. W. Custis Lee. The toilet case was Mrs. Washington's. In the hall are framed twenty-three portraits of Washington, presented by Hampton L. Carson.



RIVER ROOM.



GEORGE WASHINGTON'S BED ROOM.



**Mrs. Washington's Room** is in the attic. After the death of General Washington the south bedroom was closed, in accordance with a custom of the time, to be left vacant for the space of three years; and Mrs. Washington occupied the room directly above, choosing it because the dormer window overlooked the grave of her husband. It was here that she died. The furniture and hangings are reproductions of the originals.

**Miss Custis's Room** was the one occupied by Eleanor Parke Custis. It is quaintly furnished with high bed reached by carpeted steps, antique mirror, and chest of drawers with brass handles fashioned in the design of a recumbent lion. The table cover and the lion device of the stool were embroidered by her. The folding washstand and one of the chairs came from the home of Charles Carroll of Carrollton; and one reflects that these might have belonged to Nellie Custis herself, had she favored the suit of the son of Carroll, who came to Mount Vernon to seek her hand. On the mantel is a framed autograph letter of Lawrence Lewis.

**Lafayette's Room** was the one which the Marquis occupied when a guest here. There is an engraved copy of the Lafayette portrait by Ary Scheffer (in the Capitol), and other pictures are engraved portraits of Washington (the Lansdowne Stuart), of Martha Washington, painted by Wallaston as the Bride of Mount Vernon; William Pitt and Baron Steuben. The walnut stand was made from wood from the estate of Robert Morris. The embroidered fruit piece is a specimen of the needlework of the days of the Revolution.

**The River Room** contains a chair which came to America with the Mayflower, or soon after. The bedstead was used by Washington in Pennsylvania in 1777. In the Green Room the bedstead is associated with the history of the Mount Vernon household; it belonged to Mrs. Washington's brother-in-law, Colonel Bassett, and was one upon which John Custis died, at Eltham, during the siege of Yorktown. In one of the window panes, more than a hundred years ago, Eliza P. Custis, one of Mrs. Washington's grandchildren, cut with a diamond her name and the date Aug. 2, 1792; and it is here to-day. The mirror over the mantel and the corner chair belonged to W. A. Washington. In the cabinet: Pincushion made from Mrs. Washington's wedding dress; needle case made from dress worn by her at the last President's levee in Philadelphia; pen with which contract for purchase of Mt. Vernon was signed.

**Other Rooms.**—In the CONNECTICUT ROOM may be seen an old-fashioned fire screen, with adjustable frame, by which the embroidered shield may be raised or lowered at pleasure. Two cutlery cases attract attention in the NORTH CAROLINA ROOM, and the counterpane is valued for its age of a hundred years and more. The hornets' nest is from Mecklenburg county. Col. Tarleton called Mecklenburg the Hornets' Nest because of the fighting qualities of the Revolutionary soldiers who came from there. The English bedstead in the FLORIDA ROOM was brought to this country by way of Bermuda. The mahogany chairs in the DISTRICT OF COLUMBIA ROOM belonged



THE FAMILY DINING ROOM.



WASHINGTON'S LIBRARY.

originally to Mount Vernon. The upper north chamber contains a very curious old print, the Shade of Washington. It pictures the Old Tomb, with overhanging trees, whose trunks and branches are so disposed as to outline the shadowy form of Washington. THE RHODE ISLAND ROOM, one of the upper rooms in the restored east quarters, contains among other relics a table upon which was spread out for discussion the plans of the battles of Bunker Hill, Lexington and Concord. TENNESSEE'S ROOM here is furnished in Colonial style, with furniture made of Tennessee wild cherry.

**In the Kitchen** the culinary art is no longer practiced, although the crane still hangs in the great fireplace and the brick oven is well preserved; here one may buy milk, photographs, books and a copy of Washington's will. The old hominy mortar is in the superintendent's office. The outbuildings comprise the customary appendages of a Virginia home—butler's house, meat-house, wash-house, ice-house, spinning-house, green-house.

**The Sun Dial** on the west lawn was contributed by citizens of Rhode Island in 1888, to replace the one which stood in this exact spot in the time of Washington. *Horas non numero nisi serenas*, runs the motto—I record none but sunny hours.

**The Tomb of Washington** is a severely plain structure of brick, with an arched gateway in front, above which a marble slab is inscribed, "Within this inclosure rest the remains of General George Washington." Above the door of the tomb are the words: "I am the Resurrection and the Life. He that believeth in Me, though he were dead, yet shall he live." In the ante-chamber are seen the two marble sarcophagi. The one on the right bears on its face the name of WASHINGTON, with chiseled coat-of-arms of the United States and a draped flag. One of the talons of the eagle in the coat-of-arms is missing; it was broken off by a vandal in war time. The other sarcophagus is inscribed, "MARTHA, Consort of Washington. Died May 21, 1801, aged 71 years." Curiously enough the date is an error; it should have read 1802. This tomb is known as the New Tomb, in distinction from the original one, on the right of the path leading to the house. It was to the Old Tomb that Lafayette paid his memorable visit in 1824. In 1831 the tomb was broken into and rifled of a skull, which the dastard robber believed to be that of Washington, but was proved not to be. The new and more secure vault was then made ready, and the remains were transferred to it. In 1837, John Struthers, of Philadelphia, having hewn the two sarcophagi, each from a single block of marble, and presented them for the purpose, the remains of Washington and Martha his wife were intrusted to their final keeping, and the key of the vault was cast into the Potomac. Within the vault rest forty members of the Washington, Custis and related families. Near by are placed monuments to the memory of four of them: Judge Bushrod Washington, who inherited Mount Vernon; his nephew, John A. Washington, who succeeded him in the possession of the estate; Mrs. Eleanor Parke Lewis, who was Nellie Custis; and her daughter, Mrs. M. E. A. Conrad.





THE TOMB OF WASHINGTON.

**Memorial Trees.**—Interest attaches to several trees near the Tomb which have been planted as tributes to Washington. They may be identified by the numbers affixed to them:

- No. 1. Elm, planted in 1876 by Dom Pedro, Emperor of Brazil.
- No. 2. Maple, planted Oct. 31, 1881, by the Temperance Ladies of America.
- No. 3. British Oak, planted by request of H. R. H. Prince of Wales, to replace the memorial tree planted by him during his visit to Mount Vernon in 1860, which tree died
- No. 4. Planted Nov. 29, 1890, by the Sigma Chi Fraternity (a college society).
- No. 5. Concord Elm, planted April, 1897, by the Children of the American Revolution.
- No. 6. White Oak, planted May 13, 1899, by the American Society of Civil Engineers.
- No. 7. German Linden, planted Feb. 27, 1902, by H. R. H. Prince Henry of Prussia.
- No. 8. Elm, planted March 19, 1902, by the Phi Kappa Psi Fraternity (a college society).

**The Flower Garden** is quaint with boxwood hedges, which are reputed to have been set out more than a century and a half ago. In each plot on the side of the main walk the central space is occupied by a circular bed, around which are disposed four oval and four triangular beds, the whole forming a square. Some of the beds near the greenhouses are very intricate and curious in design. The Kentucky coffee tree was planted by Lafayette in 1824; and the four strawberry shrubs, or calycanthi, were sent to Washington by Jefferson from Monticello; John Augustine Washington named the shrubs after the four Presidents, Adams, Jefferson, Madison and Monroe. The hydrangea was planted here by Lafayette in 1824. A sago palm in the greenhouse is descended from one which was at Mount Vernon in Washington's day. At the foot of the garden is the famous Mary Washington rose, named by Washington for his mother. Slips of this rose, cuttings from the willow which came from Napoleon's grave at St. Helena, young palms from the sago, and a variety of shrubs and plants, are sold as souvenirs, the revenue thus obtained going to the support of Mount Vernon. For nearly thirty years the garden has been in charge of Mr. Franklin A. Whelan.

Washington devoted much attention to the selection and cultivation of trees for the adornment of Mount Vernon; and many which he set out and cared for are still flourishing and command admiration. Near the butler's house is the magnolia which was brought by him from the James River in 1799, the last year of his life.

The elm in one of the mounds near the entrance to the grounds was a slip from the Washington elm in Cambridge; it was sent to Mount Vernon by Miss Alice Longfellow, Vice-Regent for Massachusetts.

**The Barn** was built by Lawrence Washington in 1753 with bricks imported from England. In the coach house is Washington's carriage, known as the "lost coach," which was recovered and presented to the Association in 1895 by Mr. R. I. Brownfield, of Philadelphia. The summer-house in front of the mansion was restored with funds contributed by school children of Louisiana. The deer park under the hill, originally established by Washington in 1785, was restored in 1887 by the sons of the late Mrs. Robert Campbell, Vice-Regent for Missouri of the Mount Vernon Ladies' Association.





WASHINGTON'S BARN.



THE OLD TOMB.



## From Washington to Mount Vernon through Old Virginia.

The trip to Mount Vernon via the all-rail route of the electric trains along the beautiful Virginia shores of the Potomac River is a most enjoyable and interesting manner of making this patriotic pilgrimage. Competent guides accompany each train, who point out and explain the many points of historical and traditional interest in which the section traversed abounds. Leaving the conveniently located station at 12th Street and Pennsylvania Avenue, these swift and comfortable electric trains pass the Washington Monument, Bureau of Engraving and Printing, and the Agricultural Department, and cross the Potomac into Virginia via the Highway Bridge, which has replaced the Long Bridge famous in the Civil War. On the Virginia heights on the right is Arlington, the former home of Robert E. Lee, and now the Arlington National Cemetery. It has already been described in an earlier chapter.

Fort Runyon, the base of the first picketing and skirmishing of the great civil strife; the old Chesapeake and Ohio Canal, first ground for which was broken by President John Quincy Adams, July 4th, 1828; Abington, the old Colonial homestead where Nellie Custis, the adopted daughter of Gen. Washington, was born; the stream upon which Gen. Washington's mills were located; the old St. Asaph race track, and the heights upon which Gen. Braddock and his army camped before that disastrous campaign against the Indians in the Ohio Valley, are all pointed out and cleverly explained.

**Alexandria.**—At Alexandria, stop-over privilege is allowed in order that the many points of note may be visited. Christ Church, containing the unaltered pews of Gen. George Washington and Gen. Robert E. Lee, both of whom were vestrymen; the engine house of the old Friendship Fire Company, organized in 1774, and of which company Washington was a member; the Marshall House, where Col. Ellsworth met his tragic death for tearing down a Confederate flag at the outbreak of the Civil War; the old City Hotel, that historic hostelry, from the steps of which Washington gave his last military command in 1779, also his headquarters, and where the 22d of February was first celebrated at a "Birth-Night Ball" given in his honor; the Masonic Lodge room where Washington presided as worshipful master; the Carlyle House, built in 1752, Gen. Braddock's headquarters, and where Washington received his first commission, as well as numerous other places rich in the lore of colonial and Civil War time, annually attracts thousands of tourists. All these are open to visitors.

After leaving Alexandria, the Episcopal Theological Seminary, where Philips Brooks and Bishop Potter graduated for the ministry; the Old Kings Highway, traveled by Washington on his way to and from Alexandria, and over which Sherman marched with his army from the sea; Mount Eagle, formerly the house of Byron Fairfax, son of William of Belvoir, and brother-in-law of Lawrence Washington, the founder of Mt.

Vernon; the estate of Geo. Mason, author of Virginia's Constitution and Bill of Rights; the ancient settlement of Piscataway, where the first printing press was set up in the colonies, and which contains old Broad Creek Church, erected in 1694; Wellington, the home of Col. Tobias Lear, Gen. Washington's secretary; the old Yorktown road, down which came the armies of Washington, Lafayette and Wayne on their way to Yorktown in 1781, and the site of the Indian settlement of Assaomeck, where Capt. John Smith stopped and held parley with the Indians in 1607, all bring forcibly to mind the scenes and associations of this vastly interesting historical country. Fort Washington and Fort Hunt may be seen, shortly after which the terminus at Mount Vernon is reached. The round trip via this line may be made in three hours, allowing one hour and twenty minutes on the grounds.

## ALEXANDRIA.

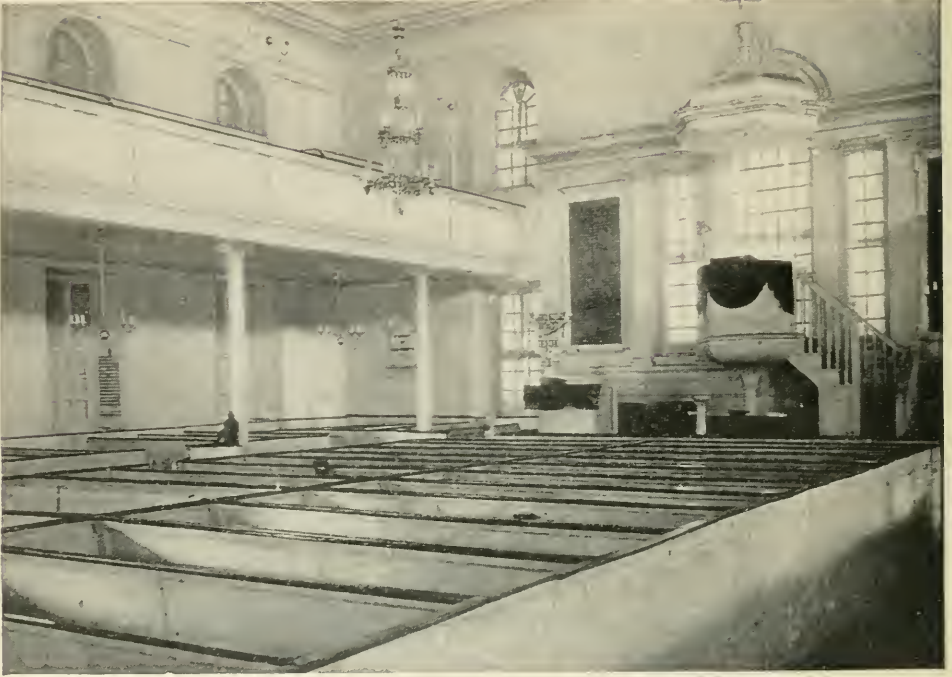
ALEXANDRIA is 8 miles from Washington. The route is via the Washington-Virginia Railway from station, 12th street and Pennsylvania avenue.

**P**RESIDENT WASHINGTON'S pew in Christ Church, Alexandria, is still preserved as it appeared when occupied by the family. One may make the visit to Alexandria in connection with the Mount Vernon trip. The Church is open on week days, and the curator is on the premises from 9 o'clock until 6. The church is on Washington Street.

Fairfax Parish, to which Alexandria belongs, was created in 1765; and among the first vestrymen chosen was George Washington, then thirty-three years of age. Christ Church was completed on Feb. 27, 1773, and on the same day Col. Washington subscribed the highest price paid for a pew, £36 10s., contracting further to pay for it an annual rental of £5 sterling.

The pews, which originally were square, were changed—all but Washington's—to the present style in 1816. Other alterations of the interior were made in later years; but a wiser afterthought has restored the church to the style of the Colonial days. The canopy and the wine-glass pulpit are Colonial. The chancel rail and the mural tablets of the Lord's Prayer and the Apostles' Creed were here in Washington's time; the communion table, reading desk and chairs are those which were used then; and so likewise is the crystal chandelier of solid brass with its twelve candlesticks. In the old days candles were used to light the church; on the pillars may still be detected beneath the paint the marks of the sconces and tinder box. The baptismal font dates from 1818.

Washington's pew, Nos. 59 and 60, is on the left side, near the front, and is marked by a silver plate with facsimile of his autograph; it has two seats, one facing the other, and a third cross seat against the wall;



CHRIST CHURCH.

the pew is now reserved for strangers. Across the aisle is the pew which was occupied by the Lees; its silver plate bears the name of Robert E. Lee in autograph. Twin mural tablets set in place in 1870 are inscribed in memory of George Washington and Robert Edward Lee.

In the vestry room may be seen the record of Washington's purchase of his pew in 1773; and the first Bible and Church Service, the Bible bearing an Edinburgh imprint of 1767. The long-handled purses used in Washington's time for the offerings are perhaps the most curious of all the Alexandria relics of old days and ways.

**Carlyle House.**—Second only to Christ Church in interest of historical associations is the Carlyle House, on the corner of Fairfax and Cameron streets. Built by John Carlyle in the year 1752, at a period when Alexandria was the metropolis of the British Empire in America, the house had full share with the town in events which were portentous of revolution. It was the time of the French and Indian Wars, and Gen. Braddock had come to America to assume command of the British forces. Here had repaired, to confer with him, the Governors of six of the colonies—Shirley of Massachusetts, DeLancy of New York, Morris of Pennsylvania, Sharpe of Maryland, Dinwiddie of Virginia and Dobbs of North Carolina. By invitation of Mr. Carlyle they met in the blue room of the mansion. The chief purpose was to devise means for raising revenue for the support of service in North America; and it was resolved





CHRIST CHURCH.

that the Governors having found it impracticable to obtain in their respective governments the proportion expected by His Majesty, "they are unanimously of the opinion that it should be proposed to His Majesty's ministers to find out some method compelling them to do it." When the Alexandrians heard of this resolution of the congress they met in the court house opposite the Carlyle House, and, with George Washington in the chair, resolved: "That taxation and representation are in their nature inseparable." The action of the six Governors was received in like spirit by the Colonies; and thus the Congress of Alexandria, as the meeting in Mr. Carlyle's blue room was known, contributed largely to the growing discontent which twenty years later found expression in the Revolution. To the Carlyle House came George Washington, summoned from Mount Vernon by Braddock, who offered him a commission as Major in the British Army; and it was in the Carlyle House that, contrary to Washinton's advice, Braddock's disastrous expedition to Fort Duquesne was resolved upon. From his early manhood



CARLYLE HOUSE.

until his death Washington was a frequent and welcome guest in the house. "Lodg'd at Col. Carlyle's" is an entry often repeated in his diary.

There has recently been formed the "Society for the Restoration of Historic Alexandria," and the first effort of the society is to restore the Carlyle House, to tear down the buildings which shut it in, and to assure its care and keeping for the future. The house was solidly built and is to-day in good preservation. There are still some of the original chairs, hall seats and other pieces of furniture, with a grandfather's clock which

for more than a century ticked the time in the Carlyle mansion. The building is open from 10 to 5 daily, except Sunday, and will well repay a visit. To pay expenses an admittance fee of ten cents is charged.

Another Alexandria landmark is the Marshall House, on King street, where the Ellsworth tragedy occurred at the outbreak of the Civil War. In the spring of 1861 Alexandria was held by Confederates, and the Confederate flags were visible from Washington, one flag in particular, over the Marshall House, a tavern kept by James Jackson, was the subject of remark by President Lincoln. Among the Federal troops who took the town on the night of May 23 were the New York Fire Zouaves, under command of Col. E. E. Ellsworth. At dawn, the Marshall House flag still flying from its staff, Ellsworth entered the house, went to the roof and tore down the obnoxious colors. As Ellsworth was coming down stairs, Jackson emerged from one of the rooms armed with a double-barreled shotgun, raised his gun and discharged it at the Colonel, who was killed instantly. Jackson then turned his gun on others of the Zouaves, but was killed by them before he could pull the trigger.

### Down the Historic Potomac.

From their wharf at the foot of 7th street the steamers of the Norfolk and Washington Line leave daily for Fortress Monroe and Norfolk. The sail on the historic Potomac River, Chesapeake Bay and Hampton Roads, with a charming view from the river of Washington and Norfolk, as they are approached by daylight, makes this one of the most delightful and interesting trips on our continent. The steamer passes in full view of many places rich in historic associations, such as Alexandria, Fort Foote, Fort Washington, Mount Vernon (the home and resting-place of Washington), Indian Head (now used by the Government as the proving ground for heavy ordnance), Evansport, Acquia Creek, Mathias Point (on the Virginia shore, where heavy batteries were erected by the Confederate army), Wakefield (the birthplace of Washington), and Point Lookout (on the Maryland shore, used during the war as a prison for Confederates). At Point Lookout the steamer enters Chesapeake Bay, one of the most beautiful bodies of water in the world. After an enjoyable sail of four hours Fortress Monroe is reached, and Old Point.

The steamer then proceeds through Hampton Roads, made memorable by the great naval conflict between the Monitor and the Merrimac. Sewall's Point and Craney Island, where heavy batteries were erected by the Confederate army, are soon sighted; and then Norfolk and Portsmouth, with the Government Navy Yard. At Norfolk connection is made with Old Dominion Line for New York.



# ARLINGTON.

THE ARLINGTON NATIONAL CEMETERY, on the Virginia hills beyond the Potomac, is open daily, Sunday included, from sunrise to sunset.

The Washington, Arlington & Falls Church Railway (trolley), connecting with Pennsylvania avenue Georgetown cars and transfer across the Aqueduct Bridge, run half-hourly to the Fort Myer Gate at the top of the hill.

Trains of the Washington-Virginia Railway (trolley) leave the station at 12th street and Pennsylvania avenue every half hour.

Wagonettes of the Arlington Transfer Co. meet all trains or cars as above at the Cemetery gates to convey visitors through the Cemetery and Fort Myer. See fuller notice in advertising pages.

**A**T ARLINGTON sleep the silent hosts who died in the War for the Union. It is consecrated ground, to which come thousands every year from the North and the South, the East and the West, to honor those "who gave their lives that the country might live." It is a worthy pilgrimage. Just as one may not comprehend in its fulness the outward and material beauty of Washington who has not looked upon the city as a part of the noble prospect from Arlington House, so he has not caught the finer essence of what Washington stands for as the Capital of the Nation who has not within the sacred precincts of Arlington Cemetery been brought closer to the four years of sacrifice and felt his patriotism quicken at the contact.

One route is through Georgetown, across the Aqueduct Bridge, and passing through the reservation of Fort Myer to the Fort Myer gate. The other route takes us across the new Highway Bridge to the memorable gates, one of them named for Ord and Weitzel; another for Sheridan, its columns inscribed also with the names of Scott, Lincoln, Stanton and Grant; and a third for McClellan. By whatever gate we enter the grounds we shall come to Arlington House, whose portico columns we have seen from Washington.

The house is now occupied by the superintendent of the grounds. In the room on the left of the hall, formerly the main drawing room, a register is kept, in which visitors are requested to record their names. On the walls are hung sketch-plans of the cemetery, and framed copies of addresses and orations becoming the place; chief among these is President Lincoln's Gettysburg Address, spoken at the dedication of the Gettysburg National Cemetery, on Nov. 19, 1863.

The mansion stands on the brow of the hill, whose slope stretches away a half mile to the Potomac, 200 feet below. The view here opening before one has been famed for a century. When Lafayette was a guest at Arlington House he pronounced the prospect from its porch one of the most beautiful he had ever looked upon. The traveler of to-day, although coming like Lafayette from distant lands, may still pronounce the scene one of the rarest he has beheld.

Below flows the placid Potomac, from whose further shore rise Georgetown and Washington; and beyond the encircling hills roll away to the



THE CUSTIS-LEE MANSION AT ARLINGTON.



horizon's rim. In the far north stands out the white tower of the Soldiers' Home; in the south are the spires of Alexandria. The view is wide and far-reaching, and it has many attractions upon which the eye lingers long, but Washington is ever its central and commanding feature. So Federal City and National Cemetery stand here close together and look each upon the other. And this is well. For if it must needs have been that the men who rest at Arlington should die for their country, what more fitting than that in the bivouac of the long night they should sleep on the heights overlooking the Capitol itself, close to the heart of the Nation they gave their blood to maintain?

The grounds of Arlington are noble in contour and adornment. The art of the landscape gardener has beautified the surroundings; there are flower beds and lawns, and a profusion of ornamental trees and shrubs. But above what the skill of man has done, and beyond it all, one recognizes the majestic beauty of the site itself, with its slopes and ravines and hillsides crowned with oaks. It is as if through long centuries nature herself had lovingly moulded the spot, making it ready for its final great purpose, the resting place of the Nation's heroic dead.

The means employed to give a military and national character to Arlington are simple and dignified. All the day through the Stars and Stripes float from the staff before the house, until the sunset gun of Fort Myer sends its echoes answering from shore to shore. In the garden plot to the south rises the Temple of Fame, an open circular colonnade, with low-domed roof; the cornice bears the names of Washington, Lincoln, Grant



WASHINGTON FROM ARLINGTON.



and Farragut; and on the columns are those of Thomas, Meade, McPherson, Sedgwick, Reynolds, Humphreys, Garfield and Mansfield. The beds of the flower gardens are arranged in patterns to form the names of the great commanders and symbols and badges of army corps. Disposed here and there about the grounds are bronze tablets inscribed with the solemn measures of Col. Theodore O'Hara's elegiac, "The Bivouac of the Dead." The poem was read at the dedication of a monument at Frankfort to the memory of the Kentucky soldiers killed in the Mexican War, whose remains had been gathered for burial in their own land.

### THE BIVOUAC OF THE DEAD.

The muffled drum's sad roll has beat  
The soldier's last tattoo;  
No more on Life's parade shall meet  
That brave and fallen few.

On Fame's eternal camping-ground  
Their silent tents are spread,  
And Glory guards, with solemn round,  
The bivouac of the dead.

No rumor of the foe's advance  
Now swells upon the wind;  
No troubled thought at midnight haunts  
Of loved ones left behind.

No vision of the morrow's strife  
The warrior's dream alarms,  
No braying horn nor screaming fife  
At dawn shall call to arms.

The neighing troop, the flashing blade,  
The bugle's stirring blast,  
The charge, the dreadful cannonade,  
The din and shout are past.

Rest on, embalmed and sainted dead!  
Dear as the blood you gave!  
No impious footsteps here shall tread  
The herbage of your grave.

Nor shall your glory be forgot  
While Fame her record keeps,  
Or Honor points the hallowed spot  
Where Valor proudly sleeps.

Nor wreck, nor change, nor winter's blight  
Nor Time's remorseless doom,  
Shall dim one ray of holy light  
That gilds your glorious tomb.

There is a sylvan temple where the services of Decoration Day are held; it is an amphitheater formed by an embankment of earth, green with turf and shaded with trellises of vines. The reading desk of the rostrum is of marble in classic design, and ornamental stone columns support the latticed roof of green. In the southeast part of the plateau a grove of maples has been planted after the plan of a Gothic cathedral, with overarching aisles, which will grow in stateliness and grandeur as time goes on.

The most impressive sight at Arlington is that of the Field of the Dead, on the level plateau, where the headstones stretch away in lines endless to the vision. The stones are set in rows, uniform in distance one from the other, arrayed in order and marshaled as battalions for review, a silent army of 16,000 strong. The headstones are of the simple pattern adopted in the year 1872 for all of the National Cemeteries—here, as at Gettysburg, Chattanooga and elsewhere. On each marble or granite slab is inscribed the name of the soldier whose grave it marks, with his State and the number by which he has been enrolled in the Roll of Honor—the roster kept by the War Department of those who died in the service of the country; it consists of



TOMB OF THE UNKNOWN DEAD AND TEMPLE OF FAME.

thirty-one volumes and contains the records of 250,000 deceased Union soldiers.

Most of the graves at Arlington are on the plateau toward the Fort Myer reservation; down below, under the hill by the Ord and Weitzel gate, is another field, which contains 5,000 graves.

Near the Temple of Fame, whose columns proclaim the distinguished names thus chosen for peculiar honor, stands another memorial, the monument of the Unknown Dead. Two thousand one hundred and eleven nameless soldiers are gathered here in one common grave, deprived of the individual measure of fame with each one by his daring and dying merited, and denied the poor desert of recognition, even of identification. Their names, their homes, their friends, all were unknown. The simple story is told in the letters chiseled on the monument's granite face:

BENEATH THIS STONE  
REPOSE THE BONES OF TWO THOUSAND ONE HUNDRED AND ELEVEN UNKNOWN SOLDIERS  
GATHERED AFTER THE WAR  
FROM THE FIELDS OF BULL RUN AND THE ROUTE TO THE RAPPAHANNOCK.  
THEIR REMAINS COULD NOT BE IDENTIFIED BUT THEIR NAMES AND DEATHS ARE  
RECORDED IN THE ARCHIVES OF THEIR COUNTRY, AND ITS GRATEFUL CITIZENS  
HONOR THEM AS OF THEIR NOBLE ARMY OF MARTYRS. MAY THEY REST IN PEACE.  
SEPTEMBER, A. D. 1866.



THE FIELD OF THE DEAD.

The slope east of Arlington House has been set apart for the graves of officers. In front of the house near the flagstaff are the graves of General Philip H. Sheridan (1831-1888) and Admiral David D. Porter (1814-1891). Sheridan's resting place is marked by a dignified monument of granite and bronze, adorned with a medallion portrait with flag and wreath. To the south, in line with these, are the graves of Purveyor-General J. H. Baxter, and Colonel Hiram Berdan of the First United States Sharpshooters, and General George Crook (1828-1890). The bronze panel of the Crook monument depicts the scene of the Surrender of Apaches under Geronimo to General Crook in the Sierra Madre Mountains, Mexico, 1883.

Another section of the grounds reserved for officers is west of the house, beyond the amphitheater, toward the Fort Myer gate. Here are memorials of those who fought in the Civil War and earlier conflicts. Conspicuous is the sarcophagus of Quartermaster-General M. C. Meigs, upon whose suggestion to President Lincoln in 1864 the estate was converted into a military cemetery. Among other monuments are those of Belknap, Burns, Harney, Hazen, Kirk, Lyford, Paul, Plummer, Ricketts—hero of twenty-seven battles, in five of which he was borne wounded from the field—Shelby, Stedman and Van Dachenhausen. Stones worn with age mark the graves of eleven Revolutionary officers. In accord-



ance with a privilege given to the wives and daughters of soldiers buried at Arlington, many a woman's grave is here beside that of her husband or the father.

General Lawton's grave is southeast of the Temple of Fame. Many of the men who perished in the Spanish and Philippine wars are buried at Arlington.

Seen from Arlington the Washington Monument looms up with a dignity and a grandeur denied at nearer view. If the day be one of cloud shadows driving across the landscape, there will be exhibited an interesting play of light and shade, not elsewhere perhaps to be paralleled. With the entire face of the monument standing out white and shining against the blue sky, a dark shade appears at the extreme base, broadens and extends upward; and as it creeps slowly and slowly higher, the brightness above retreats before it. Then the relighting begins. First a glow of illumination at the base, a measured upward progress of the light, moving with as much deliberation as the shadow had crept before it; up and up, until extreme tip catches light again, and the monument once more shows white against the blue. Again comes the obscuration, again the relighting; and so the play of light and shade goes on.

Arlington House was built in 1802. The portico, with its great Doric columns, was modeled after that of the Temple of Theseus at Athens. In the rear are the original servants' quarters; the water tower is new. The builder of Arlington was George Washington Parke Custis, son of John Parke Custis, whose widowed mother became Mrs. Martha Washington. When Col. John Parke Custis died, at the siege of Yorktown, Washington adopted as his own the two children, George Washington Parke Custis and Eleanor Parke Custis. Thenceforward Custis was a member of the Mount Vernon household, until after the death of Mrs. Washington, in 1802, when he removed to his Arlington estate. Enjoying honored distinction as the adopted son of Washington, and entertaining with lavish hospitality, he drew to Arlington annual hosts of visitors and friends. Lafayette was among the distinguished guests here; and there came many another of the friends of Washington, to rehearse their recollections of the men and the events of Revolutionary days. The rooms of the mansion were stored with a rich collection of Washington mementos and memorials—most of them brought from Mount Vernon—portraits, pictures, silver service, and household furniture and ornaments. Some of these are now in the National Museum, and others are in their original places at Mount Vernon. Custis died in 1857. The marble shafts which mark his grave and that of his wife, Mary Lee Custis, are in a retired spot, near the limit of the southwestern plateau, in line with the two rows of headstones which begin at the avenue with Nos. 6568 and 6569.

Upon the death of Custis, Arlington passed to the children of his only daughter, Mary Custis Lee, wife of Col. Robert E. Lee, of the United States Army, to whom she had been married in 1831 in the drawing room of the Arlington House, where to-day visitors register their names. When the Civil War came, Col. Lee resigned from the Federal service; on April 22, 1861, he left Arlington, and with his family went to Richmond, there to take command of the Virginia troops, and afterward to become the Commander-in-Chief of the Confederate Army.

Hardly had the Lees gone out, when the Federal troops took possession, and converted the mansion into a headquarters, and the grounds into a camp. Then, as the war went on and battles were fought, a hospital was established here; and when other available cemetery grounds no longer sufficed for the burial of the dead, the level plateaus and grassy slopes of Arlington were, by order of Quartermaster-General Meigs, devoted to the purpose of a military cemetery. The first grave prepared was for a Confederate prisoner

who had died in hospital. The total number of dead buried at Arlington during the Civil War and since is 20,000.

In the year 1864 the property was sold for delinquent taxes, and the Government bought it, paying \$26,100. In 1877 George Washington Custis Lee, heir under the Custis will, established his legal title to the property, and the claim was adjusted to his satisfaction by the payment to him by the United States of the sum of \$150,000.

### THE GETTYSBURG ADDRESS.

Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that the nation might live. It is altogether fitting and proper that we should do this. But, in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow this ground. The brave men, living and dead, who struggled here have consecrated it far above our poor power to add or detract.

The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause to which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth.



ANCHOR OF BATTLESHIP MAINE.  
Spanish War Monument in the Distance.

# DEAD LETTER MUSEUM.

**T**HE Dead-Letter Office Museum is in the building of the Post-Office Department, Pennsylvania avenue and 11th street. Open from 9 to 4. No pass is required. The Museum is on the third floor. (The exhibits are sometimes removed from Washington for long periods, during which the Museum is closed.) Clerks, seated at a long table, receive the letters in bundles of one hundred each, rapidly open them with one stroke of a knife blade, and examine the contents. If money or anything else of value is found, a careful record of it is made on the envelope, into which the letter and inclosure are returned. The letters which are found to contain money are separated from those which do not, and both are in the routine passed on to the Returning Division. From there, in every case when it is possible to do this by the address contained within it, the letter is returned to the sender or to the one for whom it was intended. The Opening Division handles an average of 18,000 letters a day; the amount of money found in these aggregates \$50,000 annually; and checks, drafts, money orders, etc., a million more.

The mail matter which finds its way to the Dead-Letter Office is of several kinds: that which is properly addressed, but has no postage; that which has insufficient, wrong or illegible directions; another class, of more than 30,000 letters a year, without any directions whatever; matter properly sent, but never called for; and articles whose transmission in the mails is forbidden. The Museum of the Dead-Letter Office contains specimens of these various classes of matter. We note some of them at random:

Horns of animals; combustibles and explosives, from firecrackers to cartridges of large size; deed of land, hack-driver's license 627, sword of swordfish, tarantula, false teeth, human skull, bottle of consumption cure, loaded pistol addressed to a woman, safety squib rocket, Lord's Prayer in 54 languages, salad oil, German syrup, locket, rings, crucifixes, bracelets, locks of hair, miniatures, daguerreotypes, embroideries, drugs, alligator, starfish, horned toads, snake skin, ears of corn, hose sprinkler, hatchet, large axe (mailed at New York), tackle block and hook, circular saw, minerals, dagger with jeweled hilt, musical instruments, toys, snakes in glass jars, entomological specimens, door plates, bug and insect killers, United States flag, revolvers, Indian beadwork, letter indorsed "If not delivered in thirty years return to Farrallones Islands," Christmas and birthday gifts, valentines, Indian scalp, birds' nests, painted fungi, Chinese curios, canvas needles, pair of gloves recovered from steamer Oregon after being in water 114 days.

Forty thousand photographs go astray in the mails every year, and are received in the Dead-Letter Office. There is a collection of many hundred photographs of soldiers and sailors mailed in war times, their subjects dressed in the uniform of the service. Once in a while one of these is identified, sometimes by the sender, but the most of them must ever remain unknown. A world of pathos attaches to them when we reflect that in innumerable instances these pictures would have been the last precious tokens received by the folks at home of the loved ones they were never to see again.

There are frames of coins, and of envelopes with "blind" addresses which have been deciphered by the experts and the letters sent to their destinations.

Among the historical relics is the set of accounts kept by Benjamin Franklin as Deputy Postmaster-General for the Colonies in 1753.



## The Key Mansion.



The KEY MANSION, home of Francis Scott Key, author of "The Star Spangled Banner," is located at 3518 M St., in Georgetown, near the Aqueduct Bridge. It is reached by the Georgetown cars. Under the auspices of the Francis Scott Key Memorial Association this historic home is to be preserved as a lasting memorial in honor of the author of our National Anthem.

The officers and trustees are: Hon. Henry B. F. Macfarland, President (President Board of Commissioners, D. C.); Admiral George Dewey, U. S. N., 1st Vice - President; Rear

Admiral Winfield Scott Schley, U. S. N. (retired), 2d Vice-President; F. S. Key Smith, Secretary, (attorney-at-law, D. C.); Wm. D. Hoover, Treasurer, (President National Savings & Trust Co., D. C.); Justice Job Barnard (Supreme Court, D. C.); Stuart McNamara (Assistant U. S. District Attorney), and Chas. H. Weisgerber, Corresponding Secretary and Manager.

The plan provides for a popular subscription. Any person desiring to aid in saving the Old Key Home may become a member of the Francis Scott Key Memorial Association upon payment of ten cents for a membership certificate and four cents additional for postage if mailed. There are no further dues or assessments. Each State and Territory is to have its own record of members, which collectively will make up the public record and Roll of Honor. Every loyal American should visit this shrine of patriotism which is open daily, except Sunday, from 9 A. M. to 5:30 P. M. Admission free.

# ANNAPOLIS.

ANNAPOLIS may well have a place among those to which excursions may be made from Washington. The Washington, Baltimore and Annapolis Electric Railway affords an hourly service, and carries visitors to the very gates of the U. S. Naval Academy, which is always open to the public.

Some of the interesting and beautiful historic places are the following: St. Anne's Church, first built in 1696, rebuilt in 1792 and 1811; King William III. donated a communion set, which may be seen by visitors; House of Admiral W. S. Schley, Franklin street near Cathedral; residence of William Pinkney; home and printing office of Jonas Green, Charles street opposite Pinkney residence, 1745; the State House, built in 1696, rebuilt in 1704 and 1770; George Washington here resigned his commission as commander-in-chief of the Continental forces; Council House near State House, built in 1696; Carvel House, Shipwright street; Carroll's House, Carrollton; Chase Home, built by Samuel Chase; Ogle Mansion, built by Colonial Governor Samuel Ogle; St. John's College, formerly King William's School; McDowell Hall, built in 1745; Liberty Tree, on campus, place of meeting for citizens before Revolution; Peggy Steuart House, built in 1770 by Anthony Steuart, owner of the ship "Peggy Steuart"; Brice House, erected in 1770; Carroll Hall Hotel (Old Paca House); Major Edward Dorsey's House, where session of Maryland General Assembly held here in 1694; Harwood House, built in 1770; site of the quarters of the Acadians.



MONITOR AND MERRIMAC.

















